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THE

Sacred Harmonic Society

TO

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SUPPLEMENT

TO

THE CATALOGUE

OF THE

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OF THE

SACRED HARMONIC SOCIETY.

LONDON:
PUBLISHED BY THE SOCIETY, AT THEIR OFFICE,
No. 6, IN EXETER HALL.
PRINTED BY W. O. MITCHELL, 39, CHARING CROSS.

1855.

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Sacred Harm. Soc.

BIBLIOTHECA BODLEIANA

PREFACE.

In the following pages is contained a Supplement to the Catalogue of the Library of the Sacred Harmonic Society, showing the additions made to the Library since the publication of that Catalogue in January, 1853. In the Preface to the Catalogue, it was remarked that the contents of the Library had increased since 1849 nearly twofold; it will now be seen that the additions made to the Library during the past two years are equal to one third of its entire contents in January, 1853. It is exceedingly gratifying to observe that this large increase is in a great measure occasioned by the numerous donations which have been made to the Library; and the gratification is enhanced by the knowledge that for no inconsiderable portion of those donations the Society is indebted to persons who are not in any way connected with it, either as Members, Subscribers, or Assistants —a circumstance which is alone sufficient to prove the estimation in which the Library is held, and the importance which is attached to it, by those to whom the formation of a complete Musical Library is an object of interest.

A perusal of the Supplement will show that additions have been made to most, if not all, of the various classes of Music and Musical Literature which the Library contains; the great increase, however, which has been made in the collection of Ecclesiastical Music, as well as the acquisition of several ancient printed works, and of many literary works which, although treating principally of other subjects, contain interesting and valuable information relative to Music, in many cases not elsewhere to be found, may be more particularly noticed.

Amongst both the Printed Works and the Manuscripts will be found several of the compositions of Henry Purcell, including some which are unpublished. It is much to be regretted that no complete collection of the works of this great English composer is known to exist, but it is hoped that this Society may eventually succeed in accomplishing so desirable an object. To this end the assistance of those who may be possessed of copies of any of Purcell's compositions not already in the Society's Library is solicited—either by allowing transcripts of their manuscripts to be taken, or in such other manner as they may consider likely to further the proposed object.

As another object of especial interest, may also be mentioned a very large collection of the compositions of an eminent English composer still living, Sir Henry Rowley Bishop, in twenty folio volumes.

New Indices, referring to the entire contents of the Catalogue and Supplement, have been compiled for the purpose of facilitating reference.

WM. HY. HUSK,
Librarian.

April 16th, 1855.

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CONTENTS.

PRINTED MUSIC—

PAGE

THE WORKS OF HANDEL 1
THE PUBLICATIONS OF THE BACH SOCIETY . . . 2
ECCLESIASTICAL MUSIC 2
ORATORIOS 11
ODES AND CANTATAS (SACRED) 13
MISCELLANEOUS SACRED MUSIC 13
OPERAS 15
ODES (SECULAR) 18
MADRIGALS 19
GLEES 19
COLLECTIONS OF SONGS 19
MISCELLANEOUS SACRED MUSIC 22
INSTRUMENTAL MUSIC 22

MANUSCRIPT MUSIC—

THE WORKS OF HANDEL 26
ECCLESIASTICAL MUSIC 26
ORATORIOS 28
OPERAS 28
MADRIGALS 29

MANUSCRIPT MUSIC—(*Continued.*)

PAGE

Odes, &c. 29

Cantatas and Songs 31

Miscellaneous Music 32

Instrumental Music 32

MUSICAL LITERATURE—

Treatises, &c. on Music, Singing, &c. 34

History and Biography 36

Words of Anthems, Lyric Poetry, &c. . . . 39

Works on Cathedral Service and Establishments . 42

Works on the Drama and Dramatic Music . . . 42

Miscellaneous 45

ADDENDA ET CORRIGENDA 47

PRINTED MUSIC.

699. The Collection of the Works of George Frederick Handel, edited by Dr. John Clarke, in vocal score, with the instrumental parts arranged for a keyed instrument, by the Editor. Six vols., folio.

London.

1. Messiah.
   Jephthah.
2. Judas Maccabeus.
   Samson.
3. Acis and Galatea.
   Saul.
   Dettingen Te Deum.
   Jubilate.
4. Coronation and Funeral Anthems.
   L'Allegro ed Il Pensieroso.
   Alexander's Feast.
5. Solomon.
   Israel in Egypt.
6. Esther.
   Theodora.
   Athalia.

700. Messiah, an Oratorio, composed by G. F. Handel. In full score, with the additional accompaniments of Mozart, and an arranged accompaniment by J. Addison. Two vols., folio. Plates. *London.*

701. Messiah, a Sacred Oratorio, composed by G. F. Handel. In vocal score, with an arranged accompaniment by John Bishop. Octavo.

London.

Presented to the Society by Mr. R. Cocks.

702. "Handel's Oratorium, Judas Maccabeus, nach Mozart's Bearbeitung." In vocal score. Oblong folio . *Bonn & Cologne* [1820?].

Presented to the Society by the Rev. F. J. Stainforth.

Alterations are made in some of the pieces—such as the addition of a short Chorus to the Air, "Father of Heaven," and the curtailment of the Chorus, "Sing unto God." No opportunity, however, is afforded of forming an opinion as to the authenticity of the additional accompaniments, this copy being in vocal score only.

703. "The Most Celebrated Songs in the Oratorio called Deborah, composed by Mr. Handell." In full score. Folio.

Published by Walsh, London.

704. "Songs in Messiah, an Oratorio set to Musick by Mr. Handel." (With the Overture and Pastoral Symphony.) In full score. Folio.

Published by Walsh, London.

705. Overturen von G. F. Handel, in Partitur, mit Vorwort von C. F. Becker. Octavo . . . . . *Leipsic.*

Esther	Porus.	Lotharius.	Alexander.
Ætius.	Parthenope.	Siroe.	Admetus.

706. Solos for a German Flute, a Hoboy, or Violin, with a Thorough Bass for the Harpsicord or Bass Violin; being all choice pieces composed by Mr. Handel, curiously fitted to the German Flute. Two volumes (each containing seven parts) in one. Folio.

Published by Walsh, London.

707. Sonatas, or Chamber Aires for a German Flute, Violin, or Harpsicord; being the most celebrated Songs and Ariets collected out of all the late Operas composed by Mr. Handel. Vol. V., Part I. Folio (*London*); and

A Cantata and English Songs set to Musick by Mr. Howard. In score. In one volume, folio . . . . . *London.*

Presented to the Society by Miss Dowling.

There is another copy of the latter Work in the volume of Printed Music described under No. 563.

708. The Works of John Sebastian Bach, published by the Bach Society of Leipsic, from its commencement in 1851 to the end of 1854. In full score. Four volumes, folio . . . . *Leipsic.*

1. Kirchencantaten, No. 1—10. This volume contains a portrait of the Composer and a fac simile of his handwriting.
2. Kirchencantaten, No. 11—20.
3. Clavierwerke. Erster Band.
4. Passionsmusik nach dem Evangelisten Matthäus.

709. The Cathedral Magazine, or Divine Harmony; being a Collection of the most valuable and useful Anthems in Score. Three vols., quarto. Imperfect . . . . . *London.*

709.* The Same. (Volumes I. and II. only.)

710. The Book of Common Prayer, noted. By John Merbecke. Reprinted, in fac simile, from the original edition of 1550. Small quarto . . . . . *London*, 1844.

711. A Review of some Short Directions for performance of Cathedral Service. Published for the information of such as may be called to officiate in Cathedrall or Collegiate Churches, or religiously desire to bear a part in that service. The Second Edition. With many useful additions relating to the Common Prayer Book as it is now established. By Edward Lowe. Duodecimo . *Oxford*, 1664.

The First Edition was published in 1661, under the title of "A Short Direction for the performance of Cathedral Service, by E. L."

712. "Choice Psalmes put into Musick for Three Voices. The most of which may properly enough be sung by any Three, with a Thorough Base. Compos'd by Henry and William Lawes, Brothers, and Servants to His Majestie. With divers Elegies, set in Musick by sev'rall friends, upon the death of William Lawes. And at the end of the Thorough Base are added nine Canons of Three and Four

Voices, made by William Lawes." (The Cantus Secundus and Bassus parts only, bound together.) Quarto . *London*, 1648.

On the backs of the title-pages is a copper-plate portrait of Charles I., believed to be the last published in his lifetime; and amongst the commendatory verses prefixed to the work is the Sonnet addressed by Milton to Henry Lawes, commencing "Harry, whose tuneful and well-measured song."

Presented to the Society by Mr. R. W. Haynes.

713. A Volume containing the following Works:—

"Te Deum et Jubilate, for Voices and Instruments, perform'd before the Sons of the Clergy at the Cathedral Church of St. Paul, compos'd by the late Mr. Henry Purcel." In full score. Folio. *Walsh, London.*

"Harmonia Sacra, or Select Anthems in Score for One, Two, and Three Voices, composed by the late Mr. Henry Purcell." Folio. *London.*

Six Select Anthems in Score for Two and Three Voices, composed by Dr. Croft, Dr. Blow, Mr. Henry Purcell, and Jeremiah Clark. Folio. . . . . *London.*

Divine Harmony. Six Select Anthems for a Voice alone, with a Thorow-Bass for the Organ, Harpsicord, or Arch Lute; composed on several occasions by Mr. Jno. Weldon, Organist of His Majesty's Chappell Royal, and there performed by the late famous Mr. Richard Elford.—Very proper not only in private devotion, but also for Choirs, where they may be sung either by a Treble or Tenor. In score. Frontispiece representing the performance of Divine Service in the Old Chapel of Whitehall Palace. Folio. *London.*

There is another copy of these Anthems in the volume of Printed Music, No. 771.

Miscellanea Sacra; being a Select Collection of the Works of the most celebrated Composers of Vocal Music who flourished in Italy from the time of Pratensis to the time of Pergolesi inclusive: adapted to the English language. In score. Numbers 1, 2, and 3 (being all that were published). Folio . . *London*, 1776.

714. "Harmonia Sacra Glocestriensis: or Select Anthems for 1, 2, and 3 Voices, and a Te Deum and Jubilate, together with a Voluntary for the Organ, compos'd by Mr. William Hine, late Organist of the Cathedral Church at Glocester." In score. Folio.

[*No date, or place of publication.*]

The Te Deum in this Volume was composed by Henry Hall.

Presented to the Society by the Rev. F. J. Stainforth.

715. "Sacred Music for the use of the Choir of Durham. By Thomas Ebdon, Organist of that Cathedral." In score; and

A Second Volume of Sacred Music, in Score, consisting of Sixteen Anthems, Two Kyrie Eleesons, and Six Double Chants, composed by Thomas Ebdon. In one volume, folio . . *London.*
Presented to the Society by the Rev. F. J. Stainforth.

716. Eight Anthems, in Score, for the use of Cathedrals and Country Choirs. Composed by Samuel Webbe; and

Twelve Anthems, particularly adapted for Families and small Choral Societies, by S. Webbe. In score. In one volume, folio. *London.*
Presented to the Society by the Rev. F. J. Stainforth.

717. Six Anthems, in Score, composed by Capel Bond, Organist, of Coventry. Folio . . . . . *London.*
Presented to the Society by the Rev. F. J. Stainforth.

718. An Anthem ["O praise the Lord"], in Score, with an adaptation for the Pianoforte; composed as an Exercise for the Degree of Bachelor of Musick, by William Henry Cutler. Folio. *London* [1812?].
Presented to the Society by the Rev. F. J. Stainforth.

719. Church Music, consisting of a Te Deum, Jubilate, Cantate Domino, and Deus Misereatur, with Eight Anthems, Three Collects, and a Sanctus. Composed by Joseph Corfe. In score. Folio. *London.*

720. Original Anthems for One, Two, or more Voices, adapted for private devotion or public worship; composed, and the Accompaniments arranged for the Pianoforte or Organ, by C. I. La Trobe. In vocal score. Folio . . . . . *London,* 1828.
Presented to the Society by the Rev. F. J. Stainforth.

721. "Suffer little children to come unto Me," a Baptismal Anthem, composed by Costa. In score. Folio . . . *London* [1853].
The Same. One set of separate Chorus parts. Folio. *London* [1853].
Presented to the Society by the Composer.

722. Cathedral Services set to Music by English Masters. Edited, and the Organ part added, by the Rev. Sir Frederick A. G. Ouseley, Bart. In score; and

Cathedral Music. Services and Anthems set to Music by the Rev. Sir Frederick A. G. Ouseley, Bart. In score. Two volumes, folio . . . . . *London* [1853].

723. Anthems, by Samuel Sebastian Wesley. In score. Folio. *London,* 1853.

724. "Rejoice in the Lord," Festival Anthem for Voices and Orchestra, composed by Charles Steggall, Mus. Doc. In vocal score. Folio. *London* [1854].
Two Copies; one presented to the Society by Messrs. Ewer and Company.

725. Anthem ["I was glad"] composed for the consecration of Fairfield Church, near Liverpool, by Charles Edward Horsley. In score. Folio. . . . . *London* [1854].

Presented to the Society by Messrs. Ewer and Company.

726. Ten Full Anthems, collected from the Works of several eminent Composers; published principally for the use of Country Churches. In score. Folio . . . . . *London.*

God is the King.
Praised be the Lord.
O come, let us worship.
O praise the Lord with one consent.
O Lord God of my salvation. *Jer. Clark.*

We have heard .. *Palestrina.*
Out of the deep .. *Dr. Aldrich.*
Hear my prayer ..
Like as the hart ..
Behold, now praise the Lord .. .. *Dr. Rogers.*

727. Lyra Sacra; or, Select Extracts from the Cathedral Music of the Church of England, adapted for One, Two, Three, or Four Voices, with an Accompaniment for the Organ or Pianoforte, by the Rev. Joseph Jowett, M.A. In score. Folio . *London*, 1825.

Presented to the Society by the Rev. F. J. Stainforth.

728. The whole of the Music as performed at the Public Funeral of Field Marshal the Duke of Wellington, in St. Paul's Cathedral [18 Nov., 1852.] Edited, and in part composed, by John Goss. In score. Folio . . . . . *London*, 1852.

The several Compositions are by Dr. Croft, Purcell, Handel, the Earl of Mornington, Mendelssohn, and Goss.

Presented to the Society by Mr. Goss.

729. Sanctus, adapted to a subject from Mendelssohn's Elijah, by Robert Glenn Wesley. In vocal score. Folio . . . *London.*

Presented to the Society by Messrs. Ewer and Company.

730. Anthems for One, Two, or more Voices, performed in the Church of the United Brethren. Collected, and the Instrumental parts adapted for the Organ or Pianoforte, by C. I. La Trobe. Composed by various Authors. Folio . . . . *London*, 1811.

Presented to the Society by the Rev. F. J. Stainforth.

731. A Selection of Cathedral Chants by the Old English Masters, arranged by Joseph Warren. Folio . . . . *London*, 1840.

Presented to the Society by the Rev. F. J. Stainforth.

732. Single and Double Chants, composed for the use of the Choral Service of Westminster Abbey, by James Turle. In score. Octavo. *London*

733. "All they that trust in Thee, Lord," the 125th Psalm, composed for a Tenor Solo, Chorus and Orchestra, by Ferdinand Hiller. In vocal score. Folio . . . . . *London* [1853].

734. The Ninety-first Psalm, in Eight Parts, for Voices only, with English and Latin words. Composed by G. Meyerbeer. In score. Octavo. *London* [1854].

Presented to the Society by Mr. T. F. Beale.

735. The Whole Book of Psalmes, collected into English Meeter, by Tho. Sternhold, John Hopkins, and others. Conferred with the Hebrew, with apt Notes to sing them withall. Black letter. Small quarto. *London*, 1641.

This is bound up with the Book of Common Prayer (temp. Car. I.), the title of which is wanting; but the Psalter has a separate title, bearing the date of 1639.

736. Geistliche Seelen Musick; das ist: Geist und Grostreiche Gesang in allerley Anligen zu Trost und Erquickung Gott-liebender Seelen. Aus unterschiedlichen Musicalischen Bucheren zu 3 und 4 Stimmen zusammen gesetzt, mit einem General Bass lieblichen Geigen Stimmen a 3, 4, 5 anmutigen einstimmigen Sing Weisen und Fugen. Octavo. *St. Galle*, 1727.

737. Harmonia Perfecta: a compleat Collection of Psalm Tunes in Four Parts, the three upper parts being transposed into the Treble Cliff; fitted to all the various measures now in use. Taken from the most eminent Masters, chiefly from Mr. Ravenscroft. To which is added, a Dialogue upon Death; with several Psalm Tunes, Hymns, and Anthems, never before published; with an Introduction to Psalmody, and a Table directing to each particular tune contain'd in this Book. The whole being principally design'd for the ease, improvement, and delight of all lovers of Psalmody; being the first of this kind ever yet extant. [Compiled by Nathaniel Gawthorn.] Octavo . . . . . *London*, 1730.

A few additional tunes are inserted in MS.

738. "The Harmonious Companion, or the Psalm Singer's Magazine; being a different tune to each Psalm in four parts—viz., Cantus, Contra-Tenor, Tenor, and Bass. Collected from Mr. Thomas Ravenscroft, and others. With several Tunes never before publish'd. Also several Hymns and Anthems. The whole Work containing near Two Hundred different Tunes, all done in Schore: the Bass being figur'd, makes it useful for Instrumental Musick as well as Vocal. With two Tables of the Versions of Dr. Brady, Mr. Tate, and Dr. Patrick; shewing what Tunes may be sung to each of them. Likewise some necessary Directions for Beginners, with Lessons to learn to sing in all the Cliffs, and is the first that ever was publish'd of this kind. Collected by B. Smith, and corrected by Mr. P. Prelleur." Octavo . . *London*, 1732.

739. "The Spiritual Man's Companion, or the Pious Christian's Recreation. Containing—I. An Historical Account of Music, and of its Divine and Civil Uses. II. A Complete Introduction to the grounds of Music, teaching its Rudiments and Composition in all its branches. III. An Alphabetical Dictionary, explaining all such Greek, Latin, Italian, and French words as generally occur in Music. IV. A Set of Psalm Tunes fitted to most of the different measures of the Psalms, both Old and New Version, in One, Two, Three, and Four Parts, as they are sung in England and Scotland, &c.—very useful for Parish Clerks and Country Congregations. V. A Select Number of Choice Hymns and Anthems, with Gloria Patri's, and Tables shewing how to find any Psalm Tune, Hymn, or Anthem. The Fifth Edition, with large Additions. Never before printed. By Israel Holdroyd, Philo-Musicæ." Octavo. Plates. *London*, 1753.

740. "Divine Melody, in Twenty-four Choice Hymns; all, except two, taken from the New Version. The first fifteen were set to Music, in Two Parts, by Mr. Prelleur, late Organist of Christ Church, Middlesex; the rest, chiefly by Mr. Moze, Organist, who hath also composed a Medius to every Hymn, and figured all the Bass for the Harpsichord or Organ. The whole being a most agreeable entertainment to those who delight to sing or play Divine Music. To which is prefixed, one of the most copious and plain Introductions to Psalmody hitherto published. *Sua Virtus laudat.*" Octavo. *London*, 1758.

741. Les Psaumes de David, à Quatre Parties, avec les Cantiques Sacrés, pour les principal Solennités des Chrétiens. Duodecimo. *Neufchatel*, 1843.

Presented to the Society by Mr. A. Jefferies.

742. Sacra Concerto; or, The Voice of Melody; containing an Introduction to the grounds of Music. Also, Forty-one Psalm Tunes and Ten Anthems. By Benjamin West, of Northampton. In score. Octavo . . . . . *London*, 1760.

743. Harmonia Sacra; or, Divine and Moral Songs, with Hymns and Anthems by several eminent Masters, and an easy Introduction to Singing. In score. Small quarto . . . . *London.*

744. Twenty Psalms, selected from the authorized English Version. Set to Music for Treble, Alto (or Second Treble), Tenor, and Bass, with an Arrangement of the Four Parts for the Organ, by the Chevalier Sigismond Neukomm. In score. Octavo. *Edinburgh*, 1853.

Presented to the Society by the Composer.

745. Missale, secundum usum Ecclesie Ratisponensis. Gothic letter. The Canon of the Mass printed on Vellum. Folio. *Bamberg*, 1518.

A wood-cut on the title-page bears the date 1512, but the colophon is dated as above.

746. Missale ad usum insignis Ecclesie Sarum. Black letter. Numerous wood-cuts. Small folio. [No place of publication.]

Venundantur apud Franciscum Byrckman, 1527.

A missing sheet in the Canon of the Mass has been supplied in fac simile, and a painting of the Crucifixion is inserted.

747. Canon Missæ, juxta formam editionis Romanæ, cum Prefationibus et aliis nonnullis quæ in ea fere communitur dicuntur, uti sunt Preparitis ad Missam & Orationes quæ ab Episcopis cum solemniter vel private celebrant; et ab aliis Sacerdotibus dici solent, nec non Gratiarum actiones Missæ Sacrificio peracto. Recusus. Folio. Plates. *Salzburg*, 1728.

On the title-page is the following MS. Note:—"Ex Guardianatu Coloniensis attulit Fr. Angelicus Geisfeler, ultimus Guardianus FF. Min. Conventualium Conventus Coloniensis 1802 suppressi."

748. Giardino Spiritvale de Varii Fiori Musicali, concertati à Quattro Voci, nel qual si contiene Messa, Salmi, Motetti, Antifone, & Letanie della B. V. M., di Michel Angelo Grancini, Maestro di Capella del Duomo di Milano. Opera Decima Sesta. In separate parts; viz., Canto, Alto, Tenore, Basso, et Basso per l'Organo. Five Books. Quarto . . . . . *Milan*, 1655.

749. Messe, à Quattro Voci, dal Padre Gaetano de Stephanis. In separate parts; viz., Canto, Alto, Tenor, Basso, et Organo. Five Books. Small quarto . . . . . *Venice*, 1700.

750. Missa [Kyrie et Gloria], à 4 Voci, due Flauti, due Violini, Viola ed Organo, di Giov. Seb. Bach. No. 1. In full score. Folio. *Bonn & Cologne.*

Presented to the Society by Mr. Francis Deffell.

A Vocal Score will be found in the Catalogue of Printed Music, No. 169.

751. Messe [in H moll], von Johann Sebastian Bach. (The Kyrie and Gloria only.) In full score. Folio . *Zurich and Bonn.*

There is a Vocal Score of the entire Mass; *see* Printed Music, No. 170.

752. Carl Maria Von Weber's Mass in E Flat. In vocal score, with an Accompaniment for the Organ arranged by Vincent Novello. Folio . . . . . *London* [1853].

753. Deuxième Messe Solennelle [in D], à Quatre Parties, avec Accompagnements à Grand Orchestre, par L. Cherubini. In full score. Folio . . . . . *Paris.*

Presented to the Society by Mr. Francis Deffell.

754. Quatrième Messe Solennelle [in C], à 4 & à 5 Parties, avec Récits, Chœurs, & Accompagnemens à Grand Orchestre. Composée par L. Cherubini. In full score. Folio . . . . . *Paris.*
Presented to the Society by Mr. F. Deffell.

755. Petite Messe de la Sainte Trinité, ou autres Fêtes de l'Année, sur les Chants de l'Eglise en Contrepoint mesuré, à Trois Voix, avec Accompagnement d'Orgue, par L. Cherubini. In score. Folio. *Paris.*
Presented to the Society by Mr. Francis Deffell.

756. Première Messe Solennelle, composée par Le Sueur. In full score. Folio . . . . . *Paris*, 1828.
Presented to the Society by Mr. F. Deffell.
For Le Sueur's Second Mass, *see* Printed Music, No. 306.

757. Messe fuer Fuenf Solo Stimmen und Zwey Fuenfstimmige Choere in Musik gesetzt von Louis Spohr. Oblong folio . . *Leipsic.*
Presented to the Society by Mr. Francis Deffell.

758. The Same. In separate parts. Folio . . . *Leipsic.*

759. Messe in F Moll, von B. Molique. In full score. Folio. *Vienna.*

760. Messe, à Trois Voix, avec Accompagnement d'Orgue ou Pianoforte, composée par J. L. Ellerton. Op. 59. In score. Folio. *Brussels.*
Presented to the Society by the Composer.

761. Psalmi, Octo Vocibus, ad ritum Ecclesiasticæ Musices concinendi, & ad Primi & Secundi Organi sonum accommodati. Liber Tertius. A. Joanne Paulo Columna [Giovanni Paolo Colonna]. Opus Undecimum. In separate parts; viz., Cantus, Altus, Tenor et Bassus Primus Chorus, ditto Secundus Chorus, Organum Primum et Organum Secundum. Ten Books, engraved Frontispiece to each. Quarto . . . . . *Bologna*, 1694.

762. Missa pro Defunctis, par N. Jomelli. In vocal score. Quarto. *Paris.*
Presented to the Society by Mr. Francis Deffell.
A Full Score of this Requiem (but which does not contain the "Libera me") will be found in the Catalogue of MS. Music, No. 37.

763. Deuxième Messe di Requiem, pour Voix d'Hommes, composée par L. Cherubini. In full score. Folio . . . . . *Paris.*
Presented to the Society by Mr. Francis Deffell.
This Work was composed in 1836, when the Author was 76 years old, and was performed at his funeral in 1842.

764. Stabat Mater for Two Soprano Voices, composed by Giuseppe Lanza. Op. 12. In full score. Folio . . . . . *London.*

765. Stabat Mater, for Four Voices, set to Music by G. Rossini, adapted to English words by W. Ball. In vocal score. Folio. *London.*

766. Musica Divina, sive Thesaurus Concentuum Selectissorum omni Cultui Divino Totius Anni juxta Ritum Sanctæ Ecclesiæ Catholicæ inser-

ventium: ab excellentissimis superioris ævi Musicis numeris harmonias Compositorum. Quos e Codicibus originalibus, tam editis quam ineditis, accuratissime in Partitionem redactos ad instaurandum polyphoniam vere ecclesiasticam publice offert Carolus Proske. Annus Primus. Harmonias Quatuor Vocum continens. Tomus I. Liber Missarum. Quarto . . *Ratisbon*, 1853.

This Volume contains Twelve Masses, including Two Requiems; viz., Three by Palestrina, two by Orlando di Lasso, one by T. Ludovico de Victoria, one by Andrea Gabrieli, one by J. L. Haslero, two by J. O. Pitoni, one by Antonio Lotti, and one by Mattheo Asola.

767. The Same. Separate Parts to one of the Masses by Palestrina, one by Pitoni, and to those by Di Lasso, Gabrieli, Haslero, and Lotti. Quarto . . . . . *Ratisbon*, 1853.

768. Collectio Operum Musicorum Batavorum, Sæculi XVI. Edidit Francis Commer. In score. Four Books. Folio . . . *Berlin.*

769. Motecta Festorum Totius Anni, cum communi Sanctorum Joannis Petri Aloysii Prænestini. Quaternis Vocibus. In separate parts; viz., Cantus, Altus, Tenor, and Bassus (the Tenor part in MS.). Oblong quarto . . . . . *Venice*, 1585.

These Motetts are thirty-six in number; Scores of the first sixteen are contained in the MS. described under No. 102 in the Catalogue of MS. Music.

770. Gemmulæ Sacræ, Binis et Ternis Vocibus, cum Basso Continuo ad Organum. Auctore R. D. Petro Philippi, Anglo, Ecclesiæ Collegiatæ S. Vincentii Sonegiensis Canonico. In separate parts; viz., Cantus, Cantus II., et Bassus; the Organ part being wanting. Quarto . . . . . *Antwerp*, 1621.

771. A Volume containing the following Works, viz.:—

La Musica che si canta annualmente nelle Funzione della Settimana Santa nella Cappella Pontificia, composta dal Palestrina, Allegri, e Bai. Raccolta e Pubblicata da Carlo Burney, Mus. Doc. In score. Frontispiece representing the performance of Divine Service in the Sistine Chapel. Folio . . . . . *London*, 1771.

Mr. Pope's Ode on St. Cecilia's Day, compos'd by William Walond, Bac. Mus., of Christ Church College, Oxford. In full score. Folio. *London.*

Divine Harmony. Six Select Anthems, composed by Mr. John Weldon. In score. (Wanting the Frontispiece.) Folio. *London.*

There is another copy of the last mentioned Work in the volume of Printed Music described under No. 713

772. "Hoch vom Heiligthum," Kantate von W. A. Mozart. In full score. Folio . . . . . *Leipsic.*

This appears to be an adaptation to German words of music for the Psalm "Dixit Dominus" and Magnificat.

773. Offertorium [? part of a Litany] in Es, "Tremendum ac vivificum," für 4 Singstimmen, componirt von W. A. Mozart. In full score. Folio . . . . . *Vienna.*

Presented to the Society by Mr. Francis Deffell.

774. "Misericordias Domini," für 4 Singstimmen, 2 Hoboen, 2 Hörner, 2 Violinen, Viola, Violoncello, und Bass, in Musik gesetzt von W. A. Mozart. In full score. Folio . . . *Leipsic.*

Presented to the Society by Mr. Francis Deffell.

775. "Ave, verum Corpus," von W. A. Mozart. Komponirt in Baaden den 18ten Junius, 1791. In full score. Oblong folio . *Offenbach.*

Presented to the Society by Mr. Francis Deffell.

776. Trois Oratorios pour le Couronnement des Princes Souverains de la Chrétiente, n'importe les Communions, executé au Sacre de l'Empéreur Napoléon I^er^ (Paroles Latines). Composé par Le Sueur. In vocal score. Three volumes, octavo . . . *Paris.*

Presented to the Society by Mr. Francis Deffell.

The incidental Motets, &c., for Napoleon's Coronation, were composed by Le Sueur; but the Grand Mass and Te Deum for the same occasion were composed (for two Choirs and two Orchestras) by Paesiello, then Maître de Chappelle to the Emperor.

777. "Confirma hoc, Deus" [Motett, ou Chœur], à 3 Voix, composé pour le Sacre de Charles X. [Roi de France, A.D. 1825], par Cherubini. In full score. Folio . . . . . *Paris.*

Presented to the Society by Mr. Francis Deffell.

778. "Saviour of Sinners" (Ave, Maria), a Sacred Cantata for Solo and Double Chorus; the English Version by W. Bartholomew, the Music by F. Mendelssohn Bartholdy. In score. English and Latin text. Octavo . . . . . *London.*

Presented to the Society by Messrs. Ewer and Company.

For the Original Edition, with Latin words only, *see* Printed Music, No. 260.

779. Six Motetts for an Eight-part Chorus, with Latin words adapted; the Music composed by F. Mendelssohn Bartholdy. In score. Folio. *London.*

Ascendit Deus.	Miserere mei.
Deus refugium.	Exultate Deo.
Laudate.	Adoramus Te, Christe.

Presented to the Society by Messrs. Ewer and Company.

780. Hymnus, "Clemens est Dominus," duplicis Chori contentu Orchestra comitante, redditus ab J. J. H. Verhulst. Op. 12. In full score. Folio . . . . . *Mayence.*

Presented to the Society by Mr. F. Deffell.

781. Thirza und ihre Sohne, ein Musikalisches Drama, in Musik gesetzt von Johann Heinrich Rolle. In vocal score. Oblong folio. *Leipsic*, 1781.

Mehala, die Tochter Jephta, ein Musikalisches Drama, von Johann Heinrich Rolle. In vocal score. Oblong folio. *Leipsic*, 1784.

Abraham auf Moria, ein Musikalisches Drama, von J. H. Rolle. In vocal score. Oblong folio . . . . *Leipsic*, 1785.

782. Die Schoepfung, ein Oratorium, in Musik gesetzt von Joseph Haydn. [The Creation, an Oratorio, composed by Joseph Haydn.] In full score. German and English text. Folio . *Vienna*, 1800.

783. The Creation, an Oratorio by Haydn, compressed from the score by Muzio Clementi, and adapted to an improved translation by Samuel Webbe, Jun. Folio . . . . . *London.*
Presented to the Society by the Rev. F. J. Stainforth.

784. The Same. In vocal score, with arranged accompaniment by John Bishop. Octavo . . . . . *London*, 1853.
Presented to the Society by Mr. R. Cocks.

785. Die Könige in Israel, Oratorium, gedichtet von Dr. W. Smets, in Musik gesetzt von Ferdinand Ries. In full score. Folio. *Bonn.*
There is a Vocal Score of this Work. *See* Printed Music, No. 309.

786. Der Sieg des Glaubens [The Triumph of the Faithful], Oratorium von J. B. Rousseau, in Musik gesetzt von Ferdinand Ries. In vocal score. Oblong folio . . . . . *Bonn.*

787. David, an Oratorio, by the Rev. John Webb, A.M., composed by the Chevalier Sigismond Neukomm. In vocal score. A new Edition. Folio . . . . . *London* [1853].
In this Edition the first Chorus, originally composed for four Choirs, is adapted by the Composer for two Choirs. For the Original Edition, *see* Printed Music, No. 311.

788. The Same. A set of separate Chorus parts. Folio. *London* [1853].
This and the preceding were presented to the Society by Mr. J A. Novello.

789. Jephta, Oratorium, in Musik gesetzt von Bernard Klein. In vocal score. Oblong folio . . . . . *Berlin.*

790. Die Sundfluth [The Deluge], Oratorium, von E. von Groote, in Musik gesetzt von Friedrich Schneider. In vocal score. Oblong folio . . . . . *Bonn.*
For a set of separate Chorus parts with English Text, *see* Printed Music, No. 325.

791. Mose, Oratorium, aus der Heiligen Schrift, von Adolph Bernard Marx. In full score. Folio . . . . *Leipsic.*

792. The Same. In vocal score. Folio . . . . *Leipsic.*

793. Die Zerstörung Jerusalem, Oratorium, nach der Heiligen Schrift von Dr. Steinheim, in Musik gesetzt von Ferdinand Hiller. In full score. Folio . . . . . *Leipsic.*
For a Vocal Score of this Work, *see* Printed Music, No. 336.

794. Paradise, an Oratorio; the Words selected and composed by the Rev. Joseph Fletcher, the Music by John Fawcett, Sen. In vocal score. Folio . . . . . *London* [1853].

Presented to the Society by Mr. Joseph Hart.

795. The Widow of Nain [Der Jungling von Nain, gedicht von Carl Gruneisen], Oratorio composed by P. Von Lindpaintner. The English Version by Desmond Ryan. In vocal score. Folio. *London*, 1853.

796. Immanuel, an Oratorio; the Words selected from the Holy Scriptures, and the Music composed by Henry Leslie. In vocal score. *London* [1854].

797. Enoch's Prophecy, an Oratorio; the words from James Montgomery's Poem, "The World before the Flood," the Music by the Rev. Samuel Stephenson Greatheed, M.A. In vocal score. Folio. *London* [1854].

Presented to the Society by the Composer.

798. Vater Unser, von A. Mahlmann, in Musik gesetzt von F. H. Himmel. In full score. Folio . . . . . *Leipsic.*

799. The Same. In vocal score. Folio . . . . *Leipsic.*

800. Salve Eternum, a Roman Dirge, Cantata for Soli and Chorus, composed by Henry Hugh Pierson. Op. 30. In vocal score. Folio. *London.*

Presented to the Society by Messrs. Ewer and Company.

801. "The Teares or Lamentacions of a Sorrowfull Soule; composed with Musicall Ayres and Songs both for Voyces and divers Instruments. Set foorth by Sir William Leighton, Knight, one of his Majesties Honourable Band of Gentlemen Pensioners. And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort." Folio . . . . *London*, 1614.

The Composers who contributed to this Work were William Byrd, Dr. John Bull, John Milton, John Dowland, John Ward, John Coperario, Orlando Gibbons, Thomas Lupo, Robert Jones, John Wilbye, Timolphus Thopul, Edmund Hooper, Thomas Forde, Francis Pilkington, Robert Johnson, Nathaniel Giles, Robert Kendersley, Martin Pearson, Alfonso Ferabosco, and Thomas Weelkes. Some of the compositions have parts for the Lute, &c. in tableture.

802. "Psalterium Carolinum. The Devotions of His Sacred Majestie in his Solitudes and Sufferings, rendred in verse. Set to Musick for 3 Voices and an Organ or Theorbo, By John Wilson, Dr. and Musick Professor of Oxford." (The Cantus Secundus part only.) Small folio . . . . . *London*, 1657.

803. "Cantica Sacra, ad Duas & Tres Voces, composita cum Basso-continuo ad Organum. Authore, Ricardo Deringo." In separate parts; viz.,

Cantus primus, Cantus secundus, Bassus, et Bassus Continuus (the latter wanting the last leaf). Small folio . . *London*, 1662.

For the Second Set, *see* Printed Music, No. 52.

804. "The Divine Companion; or, David's Harp New Tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems. Composed by the best Masters, and fitted for the use of those who already understand Mr. John Playford's Psalms in Three Parts. To be used in Churches or Private Families, for their greater advancement of Divine Music." Fourth Edition. Two Books in one volume. Octavo . . . . . *London*, 1722.

805. La Foi, L'Esperance, La Charité, Trois Chœurs Religieux, à Trois Voix de Femmes, avec Accompagnement de Piano; Musique de Rossini. Folio . . . . . *Paris.*

806. Sacred Music for One, Two, Three, and Four Voices, from the Works of the most esteemed Composers, Italian and English. Selected, adapted, and arranged, by R. J. S. Stevens. In vocal score. Three volumes bound in two, folio . . . . . *London.*

The following Compositions are bound up with the Second Volume:—

Duett for the Harpsichord (*Kozeluch*).

Second Oboe Concerto, arranged for a Keyed Instrument (*Handel*).

Overture, arranged as Duett for Pianoforte (*Haydn*).

The Songs, Duet and Trio, with the Overture, in the Masque of Comus, composed by Dr. Arne. In vocal score. Folio . . . . . *London.*

This Edition includes some songs from Handel's L'Allegro.

Recit. and Air, "Farewell, ye limpid springs" (Jephtha). Full score (*Handel*).

Duet, "Ah, Perdona" (La Clemenza di Tito). Vocal score (*Mozart*).

Air, "Ombre larve" (Alceste). Full score (*Gluck*).

807. Sacred Songs, composed by Thomas Forbes Walmisley. Three Parts in one volume, folio . . . . . *London.*

Presented to the Society by the Rev. F. J. Stainforth.

808. Fünf Geistliche Gesange für Eine Sopranstimme, mit Begleitung des Pianoforte, in Musik gesetzt von Bernard Klein. Oblong folio. *Leipsic.*

809. Musica Sacra. Sammlung der besten Meisterwerke des 16ten, 17ten, und 18ten Jahrhunderts. Edited by Franz Commer. Four Books, folio . . . . . *Berlin.*

Tom. I. Für die Orgel.
„ II. Für 2, 3, und 4 Mannerstimmen.
„ III. Für 4 bis 8 Stimmen.
„ IV. Sammlung Classicher Gesange fur die Alt Stimme, mit Pianoforte Begl.

810. Amadis, Tragédie en Musique, par Monsieur de Lully. In full score. Folio . . . . . *Paris*, 1684.

811. Armide, Tragédie, misé en Musique, par Monsieur de Lully. In full score. Folio . . . . . *Paris*, 1686.

This Drama was also set to Music (in the following century) by Gluck. *See* Printed Music, No. 821.

812. "Theodosius; or, The Force of Love; A Tragedy, acted by Their Royal Highnesses Servants at the Duke's Theatre. Written by Nat. Lee. With the Musick betwixt the Acts." Quarto. *London*, 1680.

The Music for this Tragedy was composed by Henry Purcell.

This Piece is bound up with the following Plays, viz.—Elvira [by Lord Digby?], 1667; The Roman Empress, by William Joyner, 1671; The Old Troop, by John Lacy, 1672; Sophonisba, by Nat. Lee, 1676; Don Carlos, by Thomas Otway, 1676; Mithridates, by Nat. Lee, 1678; The Conquest of Granada, by John Dryden (two parts, the title to the first part wanting), with the Two Essays, "Of Heroique Plays," and "On the Dramatique Poetry of the last Age" (the latter wanting the last leaf), 1672; and The Loyal General, by N. Tate, 1680.

813. "A Fool's Preferment; or, The Three Dukes of Dunstable. A Comedy, as it was acted at the Queen's Theatre, in Dorset Garden, by their Majesties Servants. Written by Mr. D'Urfey. Together with all the Songs and Notes to 'em, Excellently composed by Mr. Henry Purcell, 1688." Quarto . . . . . *London*, 1688.

814. "The Songs to the New Play of 'Don Quixote,' as they are sung at the Queen's Theatre in Dorset Garden. Part the First. Sett by the most eminent Masters of the Age [Henry Purcell and John Eccles]. All written by Mr. D'Urfey." Small folio. *London*, 1694.

Copies of all the three parts of this Piece will be found in the volume of Printed Music described under No. 558.

815. "The Songs, Airs, Duetts, and Chorusses, in the Masque of King Arthur, compos'd by Purcel and Dr. Arne." Chiefly in full score. Folio . . . . . *London.*

816. A Volume containing the Favourite Songs in the following Operas. In full score. Printed on single leaves. Folio . *London.*

Cyrus..... *Attilio Ariosti.*
Mucio Scævola... *Buononcini, Ariosti, and Handel.*
Crispus..... *Buononcini.*
Calphurnia..... *Ditto.*

817. A Volume containing the Favourite Songs in the following Operas. In full score. Folio . . . . . *London.*

Arbaces..... *(Pasticcio?).*
Ariadne..... *Porpora.*
Ariadne ..... *Handel.*
Polypheme ..... *Porpora.*

818. "Songs in the Opera of Flora, with the Humorous Scenes of Hob, design'd by y^e^ celebrated Mr. Gravelot and engrav'd by G. Bickham, Jun. The Musick proper for y^e^ Violin, German and Common Flute, Harpsichord, or Spinet, with a New Base & thoro' Base to each Song." (Printed on single leaves, with an engraving on each.) Octavo . . . . . *London*, 1737.

819. A Volume containing the following Works, viz.:—

"All the Songs in the New Entertainment of Cephalus and Procris, with their Symphonies and Basses. Set to Musick by Mr. Carey." Folio . . . . . *London.*

"The Songs, Duett, and Dialogue in 'The Contrivances,' with their Symphonies and Basses. The Words and Music by Mr. Carey." Folio . . . . . *London.*

"Nancy; or, The Parting Lovers. A Musical Interlude, with its Symphonies and Basses. The Words and Music by Mr. Carey." Folio . . . . . *London*, 1740.

"The Grand Concerto, Favourite Songs, Duetos, Trio and Chorus, in the New Masque, call'd The Sham Conjurer. Set to Music by John Frederick Lampe." In full score. Folio . *London.*

There is another copy of this Masque in the volume of Printed Music described under No. 563.

"Mirth and Harmony, consisting of Vocal and Instrumental Musick as Songs and Ariets for One and Two Voices; and a Cantata; several of the Songs on Diverting Subjects. The whole composed by Mr. Vanbrughe." Folio . . . . . *London.*

820. Vocal and Instrumental Musick, in Three Parts; containing, I. The Overture and Songs in the Masque of Circe. II. A Sonata or Trio, and Songs of different kinds; viz., Ballads, Airs, and Cantatas. III. An Ode, being part of an Exercise perform'd for a Bachelor's Degree in Musick. The whole composed by William Hayes, B.M. In full score. Folio . . . . . *Oxford*, 1742.

821. Armide, Drama Héroique, misé en Musique à M. Le Chevalier Gluck. In full score. Folio . . . . . *Paris*, 1777.

Presented to the Society by Mr. J. Henry Griesbach.

This Drama had been previously set to music by Lully. *See* Printed Music, No. 811.

822. Atys, Tragédie Lyrique; paroles de Quinault, Musique de M. Piccini. In full score. Autograph of the Composer on title-page. Folio. *Paris.*

823. Didon, Tragédie Lyrique, misé en Musique par M. Piccini. In full score. Folio . . . . . *Paris* [1783?].

824. Giulio Sabino, Dramma per Musica, con Musica composta dal Sig^r^ Giuseppe Sarti. In full score. Oblong folio. *Vienna* [1781?].

825. Die Entfuhrung aus dem Serail (L'Enlèvement du Serail), Opera von W. A. Mozart. In full score. German and French text. Folio. *Bonn.*

For a Vocal Score, *see* Printed Music, No. 400.

826. Idomeneo, Re di Creta, osia Ilia e Idamante, Drama Eroico, Musica di W. A. Mozart. In full score. Folio . . . *Bonn.*

For a Vocal Score, *see* Printed Music, No. 401.

827. Le Nozze di Figaro, an Opera, composed by W. A. Mozart. In vocal score. (The unaccompanied Recitatives omitted.) Two volumes in one, folio . . . . . *London.*

For a Full Score, *see* Printed Music, No. 408.

828. Overture and Music to the Drama of King Stephen of Hungary, composed by Ludwig Van Beethoven. In vocal score. English text. Folio (*London*); and

Music to the Drama of The Ruins of Athens, composed by Ludwig Van Beethoven. In vocal score. English text. In one volume, folio . . . . . *London.*

829. Une Folie, Opéra en Deux Actes, Musique de [Etienne] Mehul. In full score. Folio (*Paris*); and

La Tempesta, Coro coll' Accompagnamento dell' Orchestra, composta da Giuseppe Haydn. In full score. Italian and German text. Folio . . . . . *Leipsic.*

830. Ali Baba; ou, les Quarante Voleurs [Ali Baba; oder, die Vierzig Räuber]. Opéra; Musique de L. Cherubini. In vocal score. French and German text. Portrait of the Composer. Folio. *Paris.*

Presented to the Society by Mr. Francis Deffell.

This Opera, the last brought out by Cherubini, was produced at the Grand Opera, Paris, on 22nd July, 1833. It is to a great extent a compilation; various pieces from former works, and, it is believed, nearly the whole of the music of an unfinished opera called "Koukourgi," written about 1793, being embodied in it. At the time of its production the composer was 73 years of age.

831. A Collection of Operas and other Musical Pieces, Songs, Duets, &c., composed and adapted by Sir H. R. Bishop. In vocal score. Bound in 20 volumes, folio . . . . . *London.*

VOL. I.
The Circassian Bride.
The Maniac.
The Knight of Snowdoun.

VOL. II.
The Virgin of the Sun.
The Æthiop.
The Renegade.

VOL. III.
The Miller and his Men.
For England, ho!
Harry le Roy.
The Farmer's Wife.
The Grand Alliance.

VOL. IV.
Sadak and Kalasrade.
The Maid of the Mill.
(Additional Music.)
John of Paris.
Brother and Sister.

VOL. V.
Caractacus.
Love in a Tub.
Mora's Love.
Comus.
The Brazen Bust.
The Wandering Boys.
Dr. Sangrado.
The Forest of Bondy.

VOL. VI.
The Noble Outlaw.
Telemachus.
The Magpie; or, the Maid.
John Du Bart.
Cymon.
A Midsummer Night's Dream.

VOL. VII.
Guy Mannering.
Who wants a Wife?
The Slave.

VOL. VIII.
Single Songs, Duets, &c., introduced into various Dramatic Pieces.

VOL. IX.
The Apostate.
The Humourous Lieutenant.
The Heir of Vironi.
Don Juan.
The Duke of Savoy.
Single Songs, &c.

VOL. X.
Zuma.
The Barber of Seville.
Single Songs, &c.

VOL. XI.
The Marriage of Figaro.
Fortunatus.
The Heart of Mid-Lothian.
A Roland for an Oliver.
The Gnome King.

VOL. XII.
The Comedy of Errors.
The Antiquary.
Funeral Anthem (for Queen Charlotte).
Single Songs.

VOL. XIII.
Henri Quatre.
The Battle of Bothwell Brigg.
Twelfth Night.
Don John.
The Battle of the Angels (Scena).
The Passion Flower (Glee).

VOL. XIV.
Montrose.
The Two Gentlemen of Verona.
The Law of Java.
Single Songs, &c.

VOL. XV.
Maid Marian.
Clari.

VOL. XVI.
The Beacon of Liberty.
Cortez.
Single Songs, &c.

VOL. XVII.
Native Land.
Der Frieschuts.

VOL. XVIII.
As you like it.
The Fall of Algiers.
Single Songs, &c.

VOL. XIX.
William Tell.
Faustus.
Aladdin.

VOL. XX.
Englishmen in India.
The Rencontre.
Songs of Summer Days.
Single Songs, &c.

Notes, in the Composer's autograph, of the dates of publication, &c., are on several of the title-pages.

832. Gli Ugonotti [Les Huguenots], an Opera, composed by Giacomo Meyerbeer. In vocal score. Italian text. Folio . *London.*
This is the version produced at the Royal Italian Opera.

833. "A Musical Entertainment perform'd on November XXII., 1683; it being the Festival of St. Cecilia, a great Patroness of Music, whose memory is annually honour'd by a public Feast made on that day by the Masters and Lovers of Music, as well in England as in foreign parts." Composed by Henry Purcell. In full score. Small quarto. *London*, 1684.

834. Das Lied von der Glocke [The Song of the Bell], von Schiller, in Musik gesezt von Andreas Romberg. In full score. Folio. *Bonn.*

835. The Praise of Music, a Cantata for Four Principal Voices, with Chorus, composed by Ludwig Van Beethoven. In vocal score. English text. Folio . . . . . *London.*

836. Le Désert, Ode Symphonie, Musique de Felicien David. In vocal score. English and Italian text. Folio . . . *London.*

836.* Lenora. Bürger's Lenore, set to Music for Solo Voices, and Chorus, by G. A. Macfarren. The English version by John Oxenford. In vocal score. German and English text. Folio . *London.*

837. Inauguration Ode, performed at the Opening of the National Exhibition of the Arts, Manufactures, and Materials of Ireland; Cork, 10 June, 1852. Written by John Francis Walker, M.R.I.A.; composed by Robert P. Stewart, Mus. Doc. In vocal score. Quarto. *Cork and Dublin*, 1852.

Presented to the Society by Mr. Deane.

838. "Canzonets, or Little Short Songs to Three Voyces. Published by Thomas Morley, Bacheler of Musicke, and one of the Gent. of her Majesties Royall Chappel. Now newly imprinted with some Songs added by the Author." In separate parts. Three books. Quarto. *London*, 1606.

There is a Score of this Work in the MS. described under No. 145, in the Catalogue of MS. Music.

839. Six Glees for Three and Four Voices, composed by T. Cooke. Folio. *London*, 1844.

Presented to the Society by Mr. A. Jefferies.

840. Sechs [Gesange] gedichte von M. Hessemer, in Musik gesetzt für Vier Mannerstimmen von Conradin Kreutzer. 1 und 2 Heft. In separate parts. Oblong octavo . . . . . *Mainz.*

841. Sechs Gesange für Vier Mannerstimmen, componirt von Conradin Kreutzer. 2tes Heft. In separate parts. Oblong octavo. *Mainz.*

842. XII Vierstimmige Gesange und Choere; componirt von Conradin Kreutzer. In score and separate parts. Octavo . *Mainz.*

843. "Six English Cantatas, compos'd by Mr. J. C. Pepusch;" and "Six English Cantatas for One Voice, Four with a Flute and Two with a Trumpet and other Instruments, Compos'd by J. C. Pepusch. Book y^{e} Second." In score. In one volume, folio . *London.*

844. "The Second Booke of Songs or Ayres of 2, 4, and 5 parts; with Tableture for the Lute or Orpherion, with the Violl de Gamba. Composed by John Dowland, Batcheler of Musick and Lutenist to the King of Denmark: Also an Excelent lesson for the Lute and Base Viol, called Dowland's adew" [for Master Oliuer Cromwell]. Folio . . . . . *London*, 1600.

845. "The Third and last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with fiue voyces to sing thereto, By John Dowland, Bacheler in Musicke and Lutenist to the most high and mightie Christian the fourth by the grace of God, King of Denmark and Norway, &c." Small folio . . . . *London*, 1603.

Dowland's First Set of Songs, originally published in 1597, was printed in score by the Musical Antiquarian Society. *See* Printed Music, No. 35.

846. Twelve Italian Duettinos, composed by Sig^r Venanzio Rauzzini. In score. Oblong quarto . . . . . *London.*

847. A Selection from Pyramus and Thysbe, a Cantata composed by Sig^r Rauzzini. In full score. Folio . . . . . *London.*

848. "Ayres and Dialogues (To be sung to the Theorbo Lute or Bass Viol). By John Gamble." Small folio (*London*, 1657); and

"Ayres and Dialogues for One, Two, and Three Voyces; To be sung either to the Theorbo Lute or Basse Viol. Composed by John Gamble. The Second Book." Small folio. . *London*, 1659.

849. "Songs set by Signor Pietro Reggio." Engraved on copper plates. Engraved title (or frontispiece) representing Arion on the Dolphin. (? Letterpress title wanting.) Large folio . *London* [1680?].

There is a curious reference to this work in the preface to "Choice Ayres, Songs, and Dialogues," Book III., 1681. *See* Printed Music, No. 555.

850. Orpheus Britannicus (*see* Printed Music, No. 550).—Another Copy. Two vols. in one (wanting the Portrait).

851. "Select Musicall Ayres and Dialogues for One and Two Voyces to sing to the Theorbo Lute or Basse Violl. Composed by John Wilson, Charles Colman, Doctours of Musick; Henry Lawes, William Webb, Gentlemen. To which is added some few short Ayres or Songs for Three Voyces to an Instrument;" and

"The Second Booke of Ayres, containing Pastorall Dialogues for Two Voyces to sing either to the Theorbo, Harpsicon, or Basse Violl. Also Short Ayres for Three Voyces, with a Thorow Basse. Composed by many excellent Masters in Musick now living." Small folio . . . . . *London*, 1652.

852. "Select Musicall Ayres and Dialogues, in Three Bookes. First Book containes Ayres for a Voyce alone to the Theorbo, or Basse Violl. Second Book containes Choice Dialogues for Two Voyces to the Theorbo or Basse Violl. Third Book containes short Ayres or Songs for Three Voyces, so composed as they may either be sung by a Voyce alone to an Instrument, or by two or three Voyces. Composed by these severall Excellent Masters in Musick, viz.: Dr. John Wilson, Dr. Charles Colman, Mr. Henry Lawes, Mr. William Lawes, Mr. William Webb, Mr. Nicholas Lanneare, Mr. William Smegergill, *alias* Cæsar, Mr. Edward Colman, Mr. Jeremy Savile." Small folio . . . . . *London*, 1653.

853. "Select Ayres and Dialogues for One, Two, and Three Voyces to the Theorbo Lute or Basse Viol. Composed by John Wilson, Charles Colman, Doctors in Musick; Henry Lawes, William Lawes, Nicholas Laneare, William Webb, Gentlemen and Servants to his

late Majesty in his publick and private Musick, and other excellent Masters." Small folio . . . . . *London*, 1659.

The three books last described are different editions, the latter two with considerable additions, of the same work. Some of the pieces contained in the earlier are omitted from the later editions. The edition of 1659 was republished in 1669, with no other alteration than the substitution of a different title-page, as the First Book of the "Treasury of Musick." *See* Printed Music, No. 554.

854. "A Third Collection of New Songs, the words by Mr. D'Urfey. Set to Music by the best Masters in that Science, viz.: Dr. John Blow, Mr. Henry Purcell, Senior Baptist, Mr. Courtiville, Mr. William Turner, Mr. Thomas Farmer, Mr. John Lenton, Mr. Samuel Akeroyde, with Thorow Basses for the Theorbo and Basse Viol. Small folio . . . . . *London*, 1685.

855. A Volume containing the following Works, viz.:—

The Laurel, Book II., a New Collection of English Songs and Cantatas, sung by Mr. Lowe and Miss Falkner at Vauxhall and Marybon Gardens, composed by Mr. Joseph Baildon. In full score. Folio . . . . . *London.*

Four Favourite Songs, sung by Mr. Beard at Ranelagh Gardens. In full score. Folio . . . . . *London.*

The Flow'ret, a New Collection of English Songs, sung at the Public Gardens, composed by Master Arne. Folio . . *London.*

There is another copy of the latter Work in the volume of Printed Music described under No. 563.

856. The Musical Miscellany; being a Collection of Choice Songs, set to the Violin and Flute, by the most eminent Masters. Six volumes, small octavo . . . . . *London*, 1729–1731.

857. Gesaenge mit Begleitung des Pianoforte, von Joseph Haydn. Two parts. Oblong folio . . . . . *Leipsic.*

858. A Volume containing the following Songs, &c., from various English and Italian Operas. In score. Mostly on single leaves. Folio. *London.*

Gioja è contento, Duet (Clotilda).
Troppo si (Almahide).
Il peggio (ditto).
Ch' io lasci.
Folle è incauto (Crœsus).
Non dar piu pene (Clotilda).
Vivi, O cara (Hydaspes).
Al trionfo, Duet (Rinaldo) .. *Handel.*
Al bel nume (Antiochus).
Charming Fair (Camilla).
Fior destin (Antiochus).
Nume alato (Etearco).
Pretty Warbler (Thomyris).
Di se sento (Antiochus).
Si candida (ditto).
Il mio core (Almahide).
Caro sposa (Rinaldo) .. .. *Handel.*
Tutto rida, Chorus.
Lusinghe piu (Alexander) .. *Do.*
Mie caro bene (Rodelinda) .. *Do.*
La speranza (Otho) .. .. *Do.*
Son confusa (Porus) .. .. *Do.*
If love my dearest treasure (Atalanta) .. .. *Do.*

The Favourite Songs in the Opera called Sosarmes.
A Second Collection of the most Favourite Songs in the Opera called Sosarmes, composed by Mr. Handel.
The Favourite Songs in the Opera called Siroe .. .. *Handel.*
The Favourite Songs in the Opera called La Comedia in Comedia.
The Favourite Songs in the Opera called Don Calascione.

Copies of the last two will also be found in the sixth volume of the Collection described under No. 396, Printed Music.
The autograph of Dr. Worgan is on several of the title-pages.

859. A Volume containing a Collection of about 160 Songs (printed on single leaves) by the following Composers of the 17th and 18th centuries, viz.: Leonard Abington, Dr. Arne, Joseph Baildon, Dr. Boyce, Henry Carey, Arcangelo Corelli, James Corfe, Richard Davies, Thomas Davis, William Defesch, R. Denson, Michael Christian Festing, John Fladgate, John Foulis, John Ernest Galliard, John Gates, Comte de St. German, — Gilding, — Gillier, Christopher Gluck, Lewis Granom, James Graves, Dr. Greene, — Gunn, G. F. Handel, Dr. Howard, John Frederick Lampe, Richard Leveridge, — Monro, H. S. Oswald, Dr. Pepusch, Henry Purcell, — Putti, — Rawthmell, John Stanley, James Taylor, — Turner, R. Vincent, — Webber, and Dr. Worgan. Small folio . *London.*

The last twenty-four Songs in the volume are a portion of Bickham's Musical Entertainer. *See* Printed Music, No. 560.*

860. A Selection of Irish Melodies, with Symphonies and Accompaniments (for Pianoforte), by Sir John Stevenson, Mus. Doc., and Sir H. R. Bishop, and Characteristic Words by Thomas Moore. Ten vols., and a Supplement. Folio . . . . . *London.*

861. Twenty-four Tyrolese Melodies, as sung by the Tyrolese Family, Rainer; arranged for One or Four Voices, with an Accompaniment for the Pianoforte, by I. Moscheles. German and English text. Two vols., folio . . . . . *London*, 1828.

Presented to the Society by Mr. A. Durlacher.

862. The celebrated Odes of Anacreon, arranged from the Greek, as English Songs for the Social Circles, by Charles Dibdin the Younger. The Music composed by John Whitaker. In vocal score. Folio . . . . . *London.*

Presented to the Society by Mr. A. Durlacher.

863. Twelve Italian Canzonets; to which is added a Collection of English Songs, compos'd by A. H. [Imperfect?] Oblong folio. *London.*

864. Eight Songs, with a Thorough Bass for the Harpsichord, set to Music by R. S. Oblong folio . . . . . *London.*

865. The Music published in "The Musical Times," consisting of Anthems, Motetts, Glees, Madrigals, Chorusses, &c. In vocal score. Vols. I. to IV., bound in two volumes, octavo . . . *London.*

866. Sonate di Camera, a due, Violino e Violone o Arcileuto, col Basso per il Cimbalo, da Antonio Veracini. Op. Terza. In separate parts. Three books. Oblong folio . . . *Modona*, 1696.

867. Sonate di Chiesa, a Violino e Violoncello o Basso Cont., da Tomasso Albinoni . . . . . *London.*

Sonate a Violino e Violone o Cembalo, di Gasparo Visconti. (*Amsterdam*, 1703); and

Sonate a Violino Solo col Basso Continuo, da Carlo Marini. Op. Ottava . . . . . *Amsterda*

In one volume, oblong folio.

868. Concertos for Three Violins, an Alto Viola, and a Through Bass for the Harpsicord or Bass Violin, compos'd by Giuseppe Matteo Alberti. Opera Prima. In separate parts. Six books. Folio. *London* [1713?].

869. Sonate, a Violino e Basso, di Giuseppe Fedeli detto Saggione. Opera Prima. Folio . . . . . *Paris*, 1715.

870. Sinfonie da Camera a Tre Istromenti, composte dal Nicola Porpora. Opera II. In separate parts. Folio . . *London*, 1736.

871. Trattenimenti a Violino e Basso, da Carlo Tessarini. Op. Quarta. Oblong folio . . . . . *Urbino* (?), 1742.

872. VI Sonate per Violino o Flauto Traversiere e Cembalo, da Carlo Tessarini. Opera XIV. Folio . . . . *London* (?).

873. Concerti a V. con Violino Obbligato, da Carlo Tessarini. In separate parts. Four books. Folio . . . . . *Urbino.*

874. No. 8. Symphonie Periodique, as performed at Hanover Square Concerts, &c., composed by Giuseppe Haydn. In separate parts. Folio . . . . . *London.*

875. Six Sonates a Violon e Basse, composées par Jean Oliver Astorga. Oeuvre I. Folio . . . . . *London.*

876. Sonate, a Violino Solo e Basso, di Giuseppe Agus. Folio. *London* (?).

877. Six Solos for a Violin and Bass, composed by Lewis Borghi. Opera Prima. Folio . . . . . *London.*

878. Six Solos for the Violoncello and a Bass, composed by James Cervetto, Jun. Opera Terza. Folio . . . *London.*

879. Overtures pour le grand Orchestre des Opéras de W. A. Mozart. In score. Octavo . . . . . *Berlin.*

Idomeneo. | Le Nozze di Figaro. | Cosi fan tutte.
Il Seraglio. | Il Don Giovanni. | Die Zauberflote.
La Clemenza di Tito.

880. Ouverture, en Ut, à Grand Orchestre, composée par Louis V. Beethoven. Oeuvre 124. In score. Folio . . . *Mayence.*

881. Quartetten für 2 Violinen, Bratsche und Bass, von Felix Mendelssohn Bartholdy. No. VI. In score. Octavo . . *Leipsic.*

882. Andante, Scherzo, Capriccio und Fuge für 2 Violinen, Bratsche und Violoncell, componirt von Felix Mendelssohn Bartholdy. Op. 81. In score. Octavo . . . . . *Leipsic.*

883. Quatuors pour Deux Violons, Alto et Violoncello. Op. 61, 122, et 124 [Three in each]. Composés par J. L. Ellerton. In score. Octavo . . . . . *London.*

Presented to the Society by the Composer.

884. Toccate d'Intavolatura di Cimbalo et Organo, partite di diverse Arie e Corrente, Balletti, Ciaccone, Passaghali, di Girolamo Frescobaldi. Libro Primo; and

Il Secondo Libro di Toccate, Canzone versi d' Hinni Magnificat, Gagliarde, Correnti, et Altri Partite, di Cimbalo et Organo, di Girolamo Frescobaldi. In one volume, large folio. Portrait of the Composer. *Rome*, 1637.

This Work is printed from copper plates.

885. Concertos for the Organ or Harpsichord, with Instrumental Parts, composed by Mr. William Felton. Two Sets, of six each, arranged for a Keyed Instrument. Folio . . . . . *London.*

Presented to the Society by Miss Dowling.

886. A Collection of the Newest Minuets, Rigadoons, and French Dances perform'd att Court and Publick Entertainments. The Tunes proper for the Violin, Hoboy, or Flute. Printed on single leaves, oblong octavo . . . . . *London*, 1716.

887. Six Sonatas for the Harpsicord or Pianoforte, with an accompaniment for a Violin or German Flute. Compos'd by Sig^{r} Luigi Boccherini. Op. 3. (The Harpsichord part only.) Imperfect.

The Air, "Fal lal la," adapted with Variations for the Pianoforte or Harp, by John Hammond.

Six Sonatas for the Pianoforte or Harpsichord, with a Violin Accompaniment, composed by Count de Bruhl. Opera Prima. In score.

Six Sonatas and the Medley Overture for the Pianoforte; the subjects taken from the Dramatic Ballet of The Enchanted Island. Composed by H. Condell.

Martini's Favourite Minuet. In score.

Six Sonatas for the Pianoforte or Harpsichord, with an accompanyment for a Violin, composed by T. S. Dupuis. Op. VI. In score. In one volume, folio . . . . . *London.*

888. Three Sonatas for the Pianoforte, with an accompaniment for a Violin, composed by J. C. Bach. In score. Folio . *London.*

889. Six Sonatas for the Pianoforte or Harpsichord, composed by Elizabeth Weichsel in the eleventh year of age. Opera 2nda. Folio. *London.*

The Composer afterwards became celebrated as Mrs. Billington, the Vocalist.

890. Six Divertimentos pour le Clavecin, avec l'accompagnement d'un Violon. Composés par J. A. Just. Oeuvre I. In separate parts. Two books, folio . . . . . *London.*

891. VIII Sonate per Cembalo, da Giuseppe Jozzi. Oblong folio. *Amsterdam.*

892. Mozart's Requiem, arranged for Organ or Pianoforte Solo by Josiah Pittman. Folio . . . . . *London* [1854].

Presented to the Society by Mr. Pittman.

893. A Set of Progressive Lessons for the Harpsichord or Pianoforte, expressly calculated for the use of Beginners; composed by Samuel Arnold, Mus. Doc. Book II. Oblong folio . . *London.*

894. XII Sonate a Flauto Traversiere Solo, e Basso, di Pietro Locatelli. Opera Seconda. Folio . . . . . *Amsterdam.*

The Composer's autograph is on the title-page.

895. VI Sonatas for Two German Flutes, or Two Violins, with a Thorough Bass for the Harpsichord or Violoncello, composed by Sig^{r} Pietro Locatelli. Opera Terza. In separate parts. Folio. *London.*

896. Six Trios for a German Flute, Violin, and Bass. By C. Weiss. Op. II. In separate parts. Folio . . . . *London.*

897. Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsicord or Violoncello, compos'd by Sig^{r} Carlo Wiseman. Folio . . . . . *London.*

898. Trois Sonates pour la Harpe, avec accompagnement de Violon ad libitum. Par J. B. Krumpholtz. Oeuvre XVI. In separate parts. Oblong folio . . . . . *Paris.*

899. A Similar Set of Sonatas. Oeuvre XVII. In separate parts. Oblong folio . . . . . *Paris.*

MANUSCRIPT MUSIC.

125. Deborah, an Oratorio, composed by George Frederic Handel; as condensed for performance by the Sacred Harmonic Society. With Additional Accompaniments, composed expressly for the Society, by Mr. Costa. In full score. The additions are distinguished from the original text by red ink. Large folio. 1855.

Presented to the Society by Mr. Costa.

126. "Il Convito d' Alessandro, Musica del Signor Hendel." In full score. Oblong quarto.

An adaptation of "Alexander's Feast" to Italian words.

Presented to the Society by the Rev. F. J. Stainforth.

127. "Rinaldo," an Opera, by Rossi; composed by G. F. Handel. In full score. Folio.

This MS. (which is a transcript of J. C. Smith's copy of the original score) contains the recitatives and symphonies, as well as those portions of the instrumental score which are omitted in the printed copy. The solos for the harpsichord, in the symphonies to the song "Vo far guerra e vincer," which are contained in the second printed edition, are not given in this copy, the places where they occur being (as in the first printed edition) left blank, with the word "Cembalo" written over. It was, doubtless, Handel's practice to play these solos at the performance extemporaneously.

Presented to the Society by the Rev. F. J. Stainforth.

128. "Il Pastor fido," an Opera, composed by G. F. Handel. In full score. Folio.

This is also a transcript from Smith's copy of the original score, containing the recitatives, &c., but wanting the three airs "Torni pure," "Accorrete, O voi pastori," and "Sciolga dunque," which are given in the printed copy of the favourite Songs in this Opera (*see* Addenda to Printed Music, No. 5), and which are also to be found in the volume of MS. Music described under No. 16.

Presented to the Society by the Rev. F. J. Stainforth.

129. Three Cantatas for a Single Voice, by G. F. Handel, viz., "Usignuol che tra le frondi," "A voi torno," and "O Numi eterni," (La Lucretia). Quarto. Transcribed from MSS. in the British Museum, and presented to the Society by Miss Steere.

130. A Collection of Anthems, mostly by Composers of the latter half of the Seventeenth Century. In separate vocal parts, viz., Treble, Countertenor, Tenor, and Bass. (The Treble part wanting the first four Anthems.) Four books. Small folio.

O give thanks	*Purcell.*	When Israel	*Dr. Blow.*
I was glad	*do.*	And I heard a great voice..	*do.*
Have mercy upon me ..	*Humphrys.*	(Now known as "I was in the Spirit.")	
Haste Thee, O God ..	*do.*	Lord, Thou hast been ..	*Dr. Turner.*
Turn Thee unto me ..	*Dr. Blow.*	I will alway give thanks (commonly called "The Club Anthem") ..	*Dr. Blow.* *Humphrys.* *Dr. Turner.*
O Lord, I have sinned ..	*do.*		
Lord, how are they ..	*do.*		
O Lord, Thou hast searched	*do.*	Lord, teach us to number	*Humphrys.*
Sing we merrily	*do.*	Like as the hart	*do.*
O sing unto God	*do.*	When the Lord turned again	*Dr. Blow.*
They that go down ..	*Purcell.*	Awake, awake	*M. Wise.*
We will rejoice	*Dr. Blow.*	The Kings of Tharsis ..	*Dr. Blow.*
Be merciful unto me ..	*Purcell.*	God is our hope (8 voc.) ..	*do.*
Lord, let me know my end..	*Lock.*	O God, Thou hast cast ..	*Purcell.*
Lord, what is man.. ..	*Dr. Turner.*	O God, Thou art my God..	*do.*
Thou art my king	*Humphrys.*	O God, wherefore art Thou	*Dr. Blow.*
O be joyful..	*Dr. Blow.*	Bow Thine ear	*Byrd.*
Why do the heathen ..	*do.*	The Lord hear thee ..	*Dr. Blow.*
I beheld, and lo!	*do.*	I call and cry	*Tallis.*
Behold, I bring you ..	*Purcell.*		

131. A Volume containing the following Services and Anthems in Score, written in 1825, by William Gray, Chorister of St. George's Chapel, Windsor. Large folio.

Morning Service in A ..	*Dr. Croft.*	Let God arise	*Weldon.*
Evening Service in E flat..	*M. Wise.*	Blessed is the people ..	*Dr. Croft.*
O Lord, Thou hast searched (First four movements only.)	*Dr. Croft.*	I was glad .. .. .. (The Instrumental Symphonies, &c., are wanting.)	*Purcell.*
Praise the Lord, O my soul (First four movements only.)	*do.*	When Israel came out .. (The Instrumental parts are wanting.)	*Dr. Blow.*

132. A Latin Antiphonary, beautifully written on vellum, with illuminated capitals and borders, and paintings of the Annunciation, the Nativity, Christ appearing to Mary in the Garden, the Ascension, the Descent of the Holy Ghost, the Elevation of the Host by Angels, Jacob's Dream, the Coronation of the Virgin, the Congregation of All Saints. Octavo.

Presented to the Society by Mr. R. W. Haynes.

133. A Collection of Latin Hymns, Psalms, &c., for Three, Four, Five, and Six Voices (each part being written separately, but on the same folio). The only Composers' names given are those of Jacob Obrecht and Josquin des Pres, each of which is placed to one piece. The name "M^ris A. Bolleyne" is written on one leaf. Towards the end of the volume two or three French Songs are inserted. Some of the initial letters are coloured. Small folio. Written about the 16th century.

Presented to the Society by Mr. R. W. Haynes.

134. A Mass for Five Voices, ("Repleatur os meum laude,") composed by Giovanni Pier Luigi da Palestrina. In score. Small folio.

135. A Mass for Four Voices, and Motett, "Beatam me dicent," for Five Voices, with Instruments, composed by the Abbé Vogler. In full score. Folio.

136. "Stabat Mater," for Four Voices, with Instruments, composed by the Baron d'Astorga. In full score. Oblong quarto.

137. A Collection of Motetts, Madrigals, and Chansons, for Two, Three, Four, and Five Voices. In score. Small folio.

"Tu mi piagasti," Madrigal, 5 Voices	*Filippo de Monte.*
"Ne timeas, Maria," Motett, 5 Voices, for the Annunciation ..	*Peter Philippe.*
"Christus resurgens," Motett, 5 Voices, for Easter ..	*do.*
"Riva fontane," Madrigal, 5 Voices	*Luca Marenzio.*
"Misit me vivens Pater," Motett, 5 Voices, for Corpus Christi	*Palestrina.*
"O vos omnes," Motett, 5 Voices, for Passion Week ..	*Jeronimus Prætorius.*
"Donna la bella mano," Madrigal, 5 Voices	*Ruggerio Giovanelli.*
"Cantate Domino," Motett, 5 Voices	*do.*
"Laudent Nomen" (Second Part)	*do.*
"Madonna mia pieta," Madrigal, 4 Voices	*Orlando di Lasso.*
"Tu sai Madonna mia," Madrigal, 4 Voices	*do.*
"No Giorno t' hagg' havete," Madrigal, 4 Voices.	*do.*
"La cortesia voi donne," Madrigal, 4 Voices	*do.*
"Tu traditora m' hai," Madrigal, 4 Voices	*do.*
"Sto core mio," Madrigal, 4 Voices	*do.*
"Je suis desheritée," Chanson, 4 Voices	*Cadeac.*
"Hodie, Simon Petrus," Motett, 5 Voices, for SS. Peter & Paul	*Jacobus Handl.*
"A ton bras," Psalm, 3 Voices	*Claude Le Jeune.*
"L'as i'erre tout pensif," Chanson, 2 Voices	*I. de Castro* (1590).
"La quelle avec," 2de partie	*do.*
"Mais que ferois," 3me partie	*do.*
"Pourtant de la," 4me partie	*do.*
"Mais trop cruelle," 5me partie	*do.*
"He veux tu que," 6me partie	*do.*

138. "Abramo ed Isacco," an Oratorio, set to music by Nicolo Jomelli. In full score. Oblong folio . . . . . *Venice.*

The Libretto of this work is the Oratorio written by Metastasio, and composed by Predieri, in 1740, entitled "Isacco, Figura del Redentore," with two additional songs.

139. Music in the Play of "Timon of Athens," (as altered from Shakspere by Thomas Shadwell,) consisting of an Overture, Instrumental Music, and a Masque. Composed by Henry Purcell. In full score. Quarto.

The first three movements of the Overture are identical with the "Trumpet Sonata" contained in the MS. described under No. 112, Vol. I., save that the Trumpet part is omitted in this copy. The same three movements (slightly altered) also form the Overture to the Ode for the Duke of Gloucester's Birthday, 1695. (*See* MS. Music, No. 102.)

140. "The Grove; or, Love's Paradise," an Opera, by John Oldmixon, composed by Daniel Purcell. In full score. Folio.

141. "Armida," an Opera, composed in the year 1783, by Joseph Haydn. In full score, in the autograph of the Composer. Oblong quarto.

This Opera was sent to England by Haydn, in fulfilment of an engagement entered into by him when in this country, to furnish an opera for the King's Theatre. During the interval between the making of the engagement and the sending the opera, an alteration had taken place in the management of the theatre; and on arrival of the work, the new manager refused to receive it, and it was consequently never brought out.

142. Elisium, ein Musikalischer Drama, von Herrn Kapellmeister Schweizer. In vocal score. Oblong quarto.

143. "Il Tribunale di Giove," Serenata (with a Prologue), composed by Carl Dittersdorff, 1774. In full score. Two volumes, folio.

144. A Volume containing the following Compositions in score. Quarto.

"Balletti à 5, co i versi per Cantare, Sonare, e Ballare; con una Mascherata di Cacciatori à 6, e un Concerto de Pastori à 8, di Giovanni Giacomo Gastoldi."

(Printed at Venice in 1591, 1595, and 1607, and at Antwerp in 1596, 1605, and 1637.)

Madrigals and Canzonets by Orazio Vecchi, viz.:—

For Four Voices.
Buon die, bon' anno.
Hi vuol goder.
Pastor tutti.
Piu cantar non vogliamo.
Non basta.
O cara bocca.

For Three Voices.
Gode la terr' e 'l mare.
Giosce l' aria. (2nda parte.)
E per maggior dolcezza. (3za parte.)
O vago cant' e suono. (4ta parte.)
Servo a un' ingra.
Semo tre vechinet.
Non accorze.
Non mi stormi.
Quando pense.
Felici e liete.

Canons in Four and Three Parts, viz.:—

Ostende, Domine. *(P. Phillips.)*
Vanitas vanitatem. *(M. J. P. Sweeling.)*
Adieu, ma voix.
Sine Cerere.
Anima mea.
Beatus qui solo Deo. *(Sweeling.)*
Ingratitudo. *(J. Stephan.)*

Fugue, in 5 parts, O que c'est chose. *(C. Le Jeune.)*
Two Canons, in three parts, without words.
Lied, 4 Voices, "Ich armer, re, ut re."
Drinck Lied, 2 Voices, "Allang genoegh."
Ditto, 3 Voices, "Dus schere wyden."
Canon, 4 Voices, "Komt goede gezellen."

145. Two Volumes in the handwriting of Dr. John Alcock, dated Reading, 1746, containing the following works by Thomas Morley, in score. Small folio.

"Canzonets; or, Little Short Songs to Three Voyces." (Printed in separate parts, at London, in 1593, and reprinted, with additions, in 1606. *See* Printed Music, No. 838.)

"The First Set of Ballets for Five Voyces." (Printed in separate parts, at London, in 1595, and in score by the Musical Antiquarian Society in 1841. *See* Printed Music, Nos. 35-37.)

"Arise, awake," Madrigal, from the "Triumphs of Oriana."

"O amica mea," Motett.

146. Two Volumes, containing the following Compositions by Henry Purcell, in score. Quarto.

VOLUME I.

"Twelve Sonatas of Three Parts, Two Violins and a Base, to the Organ or Harpsychord." Printed in separate parts, at London, in 1683.

Between the leaves of the sixth Sonata is inserted the pamphlet addressed by Mr. Richard Clark "To the Lovers of Research, &c.," in which he sought, by reference to that Sonata, to show that the Song "God save the king" was known to Purcell.

VOLUME II.

"Ten Sonatas in Four Parts." Printed in separate parts, at London, in 1697.
Overture in G major.

Hymn for Three Voices, "Plung'd in the confines of despair."
Ditto, "Hear me, O Lord."
Ditto, "Since God so tender a regard."
Ditto, "Oh, I'm sick of life!"

These four Hymns are printed in Novello's "Purcell's Sacred Music." *See* Printed Music, No. 54.

Both sets of Sonatas are in the handwriting of John Christopher Smith, and the other Compositions in that of Thomas Barrow.

147. A Volume in the handwriting of Thomas Warren, containing the following Compositions by Henry Purcell, in score. Oblong quarto.

"Plung'd in the confines of despair." Hymn, 3 Voices.
"Lord, not to us." Hymn, 3 Voices.
"Hear me, O Lord, the great support." Hymn, 3 Voices.
"When on my sick bed I languish." Hymn, 3 Voices. (Not included in Novello's "Purcell's Sacred Music," and believed to be unpublished.)
"Since God so tender a regard." Hymn, 3 Voices.
"Ah! few and full of sorrows." Hymn, 4 Voices.
"Lord, I can suffer Thy rebuke." Hymn, 4 Voices.
"O Lord, our governor." Hymn, 4 Voices.
"Early, O Lord, my fainting soul." Hymn, 4 Voices.
"Hear me, O Lord, and that soon." Anthem, 4 Voices. (The first movement only.)
"O all ye people, clap your hands." Hymn, 4 Voices.
"Beati omnes qui timent Dominum." Latin Psalm, 4 Voices.
"Gloria Patri, et Filio." 4 Voices.
"Jehova, quam multi sunt hostes." Latin Psalm, 5 Voices.
"Turn Thee again, O Lord God of hosts." Anthem, 4 Voices.
"Hear my prayer, O God." Motett, 3 Voices. (This is by another Composer, whose name is not given.)
"Turn Thou us, O good Lord." Anthem, 4 Voices.

148. Two Volumes, the greater part in the handwriting of Dr. Philip Hayes, containing the following Compositions by Henry Purcell, in score, the majority of which are stated by Dr. Hayes to be transcripts of the Composer's original MSS. Those marked thus * are believed to be unpublished. Oblong folio.

VOLUME I.

"Since God so tender a regard." Hymn, 3 Voices.
"Early, O Lord, my fainting soul." Hymn, 4 Voices.
* "When on my sick bed I languish." Hymn, 3 Voices.
"O all ye people, clap your hands." Hymn, 4 Voices.
"Hear me, O Lord, the great support." Hymn, 3 Voices.
"Hear me, O Lord, and that soon." Anthem, 4 Voices. (The first movement only.)
"Full of wrath, his threat'ning breath." Air.
"Plung'd in the confines of despair." Hymn, 3 Voices.
"O Lord, our governor." Hymn, 4 voices.
"Oh, I'm sick of life!" Hymn, 3 Voices.
"Lord, I can suffer Thy rebuke." Hymn, 4 Voices.
"Ah, few and full of sorrows." Hymn, 4 Voices.

This Composition is incomplete, and was probably so left by the Composer. The copy printed by Mr. Novello and that in the last described MS. contain no other evidence of incompleteness than the termination being out of the key; but the present copy affords additional proof, the measure changing on the last bar, and some of the words of an intended following movement being written.

"O happy man!" Hymn, 4 Voices.
*"Crucior in hac flammâ." Hymn for 2 Voices.
*"Laudate Ceciliam." Ode, for 3 Voices with Instruments, for St. Cecilia's-day, 1683.
"Beati omnes qui timent Dominum." Psalm, 4 Voices.
"Gloria Patri, et Filio, &c." 4 Voices.
"Jehova, quam multi sunt hostes." Psalm, 5 Voices.
*A Fragment of a Composition consisting of a Symphony and part of a Chorus, "We reap all the pleasures."
*"In a deep vision's intellectual scene." Cantata, 2 Voices and Chorus.
*"O that my grief were throughly weighed!" Anthem, 3 Voices.

VOLUME II.

Anthems.

I was glad.
O Lord, Thou art my God.
Lord, how long wilt Thou be angry?
O Lord, our governor.
Save me, O God.
The way of God is an undefiled way.
Who hath believed our report?
Praise the Lord, O my soul! O Lord my God.

149. Cantatas for a Single Voice, composed by Carl Heinrich Graun. In full score. Folio.

Talestri.
Di divina Rugiada.
Tu t' involi da me.
Occhi stella lucenti.
Disperata Porcia.
Il trionfo della Gloria.
Solitudine campestre.
Questa e l'Aurora. (Per la Nascita di sua Maesta la Regina Madre, anno 1743.)
Torna a me.
O fuggito et more anch' io.
Troga gia cadde incenerita.

150. A Collection of Cantatas for a Single Voice. Oblong quarto.

By Baron d'Astorga, 1714.

Colsen di gigli adorni.
Or che Febo.
In questo core.
Non lasciarmi.
Pensier che.
Qua poco.
Quella Fileno.
Colsen di gigli adorni.
(Another copy of the first named.)

By Benedetto Marcello.

Deh lascia.
Un sol guardo.
Il maggior de miei.
Poi che morir.
Occhi come.
Nel amorosa.
Ecco di miei contento.
Deh volate.
Quando la notte.

By F. Gasparini.

Andate o miei sospiri.
Ah se fra.

By Alessandro Scarlatti.

Andate o miei sospiri.
Do. (different music.)

By Domenico Scarlatti.

Vago il ciel.

By G. F. Handel, Roma, 1710.

Se pari alla tua fè.
Oh Numi eterni (La Lucretia).
Da sete ardente.
Lungi dal mio.
Sarei troppo felicè.
Lungi da voi che siete.
Duplicates of the last six will be found in the MSS. described under Nos. 14 & 129.

151. A Volume containing—

Seven Lessons for the Harpsichord	*Dr. Greene.*
Nine ditto ditto	*Domenico Scarlatti.*
And the following Airs, &c., in Vocal Score :—	
"My vengeance awakes me." (Athalia)	*Handel.*
"All danger disdaining." (Deborah)	*Do.*
"I must with speed." (Semele)	*Do.*
"Turn, hopeless lover." (Do.)	*Do.*
"The world, when day's career." (Hercules)	*Do.*
"See, the conquering hero comes." (Joshua)	*Do.*
(First and second movements only.)	
"Come, blooming boy." (Choice of Hercules)	*Do.*
"There the brisk sparkling nectar." (Do.)	*Do.*
"This manly youth's." (Do.)	*Do.*
"No, to thyself." (Belshassar)	*Do.*
"Faithful cares." (Athalia)	*Do.*
"Where congeal'd." (Hercules)	*Do.*
"The bashful lovers."	
"Balmy sweetness." (Solomon)	*Dr. Boyce.*
"Arise, my fair." (Do.)	*Do.*

Quarto.

152. A Volume containing the following Compositions by Nicolo Jomelli, in full score. Oblong quarto.

"Ah ferma sospendi." Recitative and Duetto. (Ifigenia.)
"Ombra cara." Recitative and Aria. (Do.)

"Ombra che pallida." Do. do. (Lucio Vero.)
"Su quel caro." Recitative and Cavatina. (Do.)
"Barbara a questo segno." Aria. (Vologeso.)
"Ombra cara." Scena ed Aria. (Do.)
"Su quel caro." Canzone. (Do.)
"D' un vil rimorso." Aria. (Cerere Placata.)

153. A Volume containing the following Airs from Nicolo Jomelli's Opera, "Argentina," composed in 1757. In full score. Oblong quarto.

"Ma quel voce."
"Per me solo."
"Amato genitore."
"Non so trovar."
"Se un ingrata."
"Partiro."

154. A Volume containing the following Compositions in full score. Oblong quarto.

Pur ti stringo. (Cantata.) *Hasse.*
Dimmi una volta. (Duetto.) *L. Vinci.*
Sai tu chi t' ama chi? (Air.)
Longtems par une rigeur. (Cantata.) *Hasse.*
Impalli disce. (Air.)
Pianger vidi. (Cantata.) *C. Giordano.*
Longtems. (Cantata.) *Hasse.*
(Duplicate of the former.)
Quando dell' Idol. (Duetto.) *Do.*
Bell' Aurora. (Cantata.) *Hasse.*
Tutto amore. (Do.) *Do.*
Dilli che in me. (Air.) *Do.*
Odia la pastorella. (Do.)
Stringera. (Do.)
Io non vi credo. (Do.) *L. Vinci*, 1726.
Ch' io spero.
Qual sarebbe. (Air.) *Hasse.*
Vago fior sul verde. (Do.) *Do.*

155. "Behold, how good and joyful," an Anthem with instrumental accompaniments, composed for the Installation of the Bishop of Osnaburgh (afterwards Duke of York) as a Knight of the Bath, June 15th, 1772. By Dr. Benjamin Cooke. In full score, in the handwriting of Henry Cooke, the composer's son. Oblong folio.

156. A Collection of Motetts and other Pieces, arranged for the Lute. In Tablature. Written about the end of the 16th or beginning of the 17th century. A coat of arms and the name "Edward Paston" are stamped on the covers. Oblong folio.

Ecce, Dominus .. .. *Lud. Vittoria.*
Alma redemptoris .. *Do.*
Nigra sum .. .. .. *Criquillon.*
Domine, quis habitabit.. *Tallis.*
Quis te victorem .. .. *Criquillon.*
Ascendit Deus .. *Clemens non Papa.*
Lætentur cœli .. .. *Birde.*
Cantate Domino .. *Alfonso* [*Ferabosco*].
Laudate Dominum .. *Tallis.*
Fac cum servo Tuo .. *Birde.*
Benedicam Dominum .. *Alfonso.*
Draco iste .. .. .. *Do.*
Discite à me.. .. *Clemens non Papa.*
Foderunt manus .. .. *P. Zalamela.*
Quis me statim .. .. *Birde.*
O bone Jesu .. .. .. *L. Vittoria.*
Surrexit Pastor .. .. *S. Gabelius.*
Qui emittes .. .. .. *Alfonsus.*
Mirabile misterium .. *Do.*
Inclina, Domine .. .. *Do.*
Deus, Deus meus.. .. *Filippo di Monte.*
O vos omnes.. .. .. *Alfonso.*
Virgo per incertos .. *Do.*
Quare tristis es .. .. *Orlando di Lasso.*
Locutus sum .. .. *Do.*
Aspice, Domine .. .. *Hip. Bacusius.*
Peccantem me .. .. *Alfonso.*
Tristitia et .. .. .. *Birde.*
Ave, Regina .. .. .. *Do.*
Le Homme banni.. .. *Phillips.*
Esperant .. .. .. *Do.*
Du mal que jay .. .. *Do.*
Veni, Creator .. .. *Orlando di Lasso.*
Ne perdas .. .. .. *Birde.*
Recordare .. .. .. *Do.*
Defecit in dolore .. .. *Do.*
Io son ferito .. .. .. *Palestrina.*
Vestivi colli .. .. .. *Do.*
Madonna .. .. .. *Giov. Vespa.*
De si cocente .. .. *Filippo di Monte.*
Voi sette occhi .. .. *Do.*
The Nimphes .. .. *Alfonso.*
All as a sea .. . .. *Birde.*
Si longe.. .. .. .. *Alfonso.*
Arise, O Lord .. .. *Birde.*
Precamur .. .. .. *White.*
O salutaris hostia.. .. *Tallis.*
Apparebit in finem .. *Birde.*
Audivi vocem.. .. .. *Do.*
Domine, Tu jurasti .. *Do.*
Vide, Domine .. .. *Do.*
Hec dicit Dominus .. *Do.*
Vigilate.. . .. .. *Do.*
Dominus secundum .. *Do.*

Tribulationes .. .. .. *Birde.*
Ne irascaris .. .. *Do.*
Compel the hauke .. *Do.*
Mors tua .. .. .. *Orlando di Lasso.*
Qi questa bionda.. .. *A. Striggio.*
Le Rosignol.. .. .. *Orlando di Lasso.*
Le Homme banni .. *Phillips.*
Du mal que jay .. .. *Do.*
Le corps .. .. ..
Pis me ne puit .. .. *Criquillon.*
Cy je ne plaise .. ..
Ce vostre brunt .. .. *Phillips.*
Jesu, noster redemptio *Orlando di Lasso.*
Cum natus esset Jesus *Do.*
Aspice, Domine .. .. *Birde.*
Attollite portas .. ..
O Lux Beata Trinitas.. *Birde.*

157. A Volume in the handwriting of Dr. John Alcock, dated Reading, 1746, containing the following Works in score. Small folio.

Dr. Boyce's Twelve Sonatas for Two Violins and Bass.

Printed in separate parts. *See* Printed Music, No. 26.

Six Sonatas in Three Parts, by G. F. Handel.

Printed by Arnold, who stated them to have been originally published at Amsterdam, in 1731.

Overtures, &c., by Henry Purcell.. Scored from the "Collection of Ayres composed for the Theatre, &c." (*See* Printed Music, No. 620.)

Overture—Dioclesian.
Do. Indian Queen.
Do. Married Beau.
Do. Fairy Queen.
Do. Do.
Do. Distress'd Innocency.
Preludio— Dioclesian.
Overture— King Arthur.
Preludio—Fairy Queen.
Air in Canon—Do.
Overture—Amphitryon.
Do. Gordian Knot untied.
Do. Virtuous Wife.
Do. Double Dealer.
Do. Abdelazor.
Do. Bonduca.

158. Sonaten und Fugen für die Violin alleine von Joh. Sebastian Bach. Folio.

159. An Introduction to the Art of Composing Music. In the handwriting of John Stafford Smith. Oblong quarto.

160. A Dissertation on Irish Music, by William Beauford, A.M. Small quarto.

A very neatly written MS., illustrated with drawings of musical instruments. Presented to the Society by Mr. R. W. Haynes.

MUSICAL LITERATURE.

226. Claudii Ptolemæi Harmonicorum Libri Tres. Ex Codd MSS. undecim nunc primum Græce editus. Johannes Wallis recensuit, edidit, Versione et Notis illustravit et Auctarium adjecit. Greek and Latin text. Frontispiece and Vignette. Quarto. *Oxford*, 1682.

227. A New System of Music, both Theoretical and Practical, and yet not Mathematical. By John Francis De La Fond. Octavo. *London*, 1725.

Presented to the Society by Mr. R. W. Haynes.

228. The Rudiments of Music; or, a Short and Easy Treatise on that subject. By Robert Bremner. Octavo . . . *London*, 1763.

Presented to the Society by the Rev. F. J. Stainforth.

229. La Musica Ragionata, espressa famigliarmente in Dodici Passeggiate a Dialogo. Opera di Carlo Giovanni Testori. Quarto. *Vercelli*, 1767.

Primi Rudimenti della Musica e Supplemento alla Musica Ragionata. Opera di Carlo Giovanni Testori. Libro Secondo. Quarto. *Vercelli*, 1771.

Supplemento alla Musica Ragionata. Opera di Carlo Giovanni Testori. Libro Terzo. Quarto . . . . . *Vercelli*, 1773.

L'Arte di Scrivere a Otto reali e Supplemento alla Musica Ragionata. Opera di Carlo Giovanni Testori. Libro Quarto. Quarto. *Vercelli*, 1782.

In three volumes.
Presented to the Society by Mr. R. W. Haynes.

230. Encyclopédie Méthodique. Musique, publiée par MM. Framery Ginguéne et De Momigny. Two vols., quarto. *Paris*, 1791–1818.

The autograph of Dr. Callcott is on the half title of Volume I.

231. An Inquiry into the Nature and Principles of Thorough Bass, on a new plan. By John Sidney Hawkins. Octavo. *London*, 1817.

The Quarterly Musical Register, January, 1812 (wanting Title); and

Six Letters on Singing, from a Father to his Son. By the Rev. C. J. Smyth, A.M. Octavo . . . . . *Norwich*, 1817.

In one volume.

232. A Treatise on Choir and Chorus Singing, by F. J. Fetis. Translated into English [from the "Traité du Chant en Chœur"] by the Rev. Thomas Helmore, M.A. Octavo . . *London*, 1854.
Presented to the Society by the Translator.
For the original Work, *see* Musical Literature, No. 66.

233. Traité de Mélodie, Abstraction faite de ses Rapport savec L'Harmonie, suivi d'un Supplement sur l'Art d'accompagner la Mélodie par L'Harmonie, lorsque la première doit être prédominante. Par Antoine Reicha. 2 volumes, quarto . . *Paris*, 1814.

234. The School of Musical Composition, by Dr. Adolph Bernard Marx. Translated from the German by Augustus Wehrmann. Two vols., octavo . . . . . *London*, 1852.

235. The Universal School of Music; a Manual for Teachers and Students in every branch of Musical Art. By Dr. Adolph Bernard Marx. Translated from the German by A. H. Wehrmann. Octavo.
London, 1853.

236. The Modern Musick Master, or, the Universal Musician; containing—I. An Introduction to Singing. II. Directions for Playing on the Flute. III. The Newest Method for Learners on the German Flute. IV. Instructions on the Hautboy. V. The Art of Playing on the Violin. VI. The Harpsichord illustrated, with a brief History of Musick, and a Musical Dictionary. Octavo . *London*, 1730.
Presented to the Society by Miss Dowling.

237. Nouveau Manuel Complet du Facteur d'Orgues; ou, Traité Théorique et Pratique de l'Art de construire les Orgues, précédé d'une Notice Historique sur l'Orgue, et suivi d'une Biographie des Principaux Facteurs d'Orgues, Français et Étrangères. Par M. Hamel. 3 vols., duodecimo; and one volume of Plates, folio . . *Paris*, 1849.

238. The Harpsichord Illustrated and Improv'd: wherein is shewn the Italian manner of Fingering, with Suits of Lessons for Beginners & those who are already proficients on that Instrument and the Organ, with Rules for attaining to play a Thorough Bass. Also with Rules for Tuning the Harpsichord or Spinnet. Octavo.
Published by Walsh, London.

The Compleat Tutor for the Harpsichord or Spinnet, wherein is shewn the Italian manner of Fingering, with Suits of Lessons for Beginners & those who are already proficients on that Instrument & the Organ, with Rules for tuneing the Harpsichord or Spinnet. Octavo . . . . . *London.*

239. The Violin: being an Account of that leading Instrument and its most eminent Professors, from its earliest date to the present time; Hints to Amateurs, and Anecdotes. By George Dubourg. Second Edition. A pen-and-ink drawing by the late Thomas Crofton Croker is inserted. Small octavo . . *London*, 1837.

240. The Compleat Tutor for the German Flute, containing the best and easiest Instructions for Learners on that Instrument: to which is added a Choice Collection of the most celebrated Minuets and Marches by the best Masters. Frontispiece. Small quarto.
Published by Walsh, London.

241. Anglorum Speculum; or, the Worthies of England in Church and State. Wherein are illustrated the Lives and Characters of the most Eminent Persons since the Conquest to this present Age. Also an Account of the Commodities and Trade of each respective County, and the most flourishing Towns and Cities therein. (The Preface is signed G. S.) Octavo . . . *London*, 1684.

242. Athenæ Oxoniensis; an Exact History of all the Writers and Bishops who have had their Education in the University of Oxford: to which are added the Fasti or Annals of the said University. By Anthony à Wood. A new Edition, with Additions, and a Continuation by Philip Bliss. 4 vols., large quarto.
London, 1813–1820.

243. A General History of the Science and Practice of Music. By Sir John Hawkins. A new Edition, with the Author's Posthumous Notes. 3 vols., octavo. (The Third Volume contains the Portraits inserted in the text of the Original Edition.) . *London*, 1853.
For the Original Edition, *see* Musical Literature, Nos. 110 and 111.

244. A General History of Music, &c. By Charles Burney, Mus. Doc. (*See* Musical Literature, No. 112.)—Another Copy, with Notes in the autograph of John Stafford Smith. Four vols., quarto; Plates.
London, 1776–1789.

245. Sketches of the Origin, Progress, and Effects of Music, with an Account of the Ancient Bards and Minstrels. By the Rev. Richard Eastcott. Second edition, octavo . . . *Bath*, 1793.
Presented to the Society by Mr. R. W. Haynes.

246. The Present State of Music in France and Italy. By Charles Burney, Mus. Doc. With Notes in the handwriting of Charles Wesley. Octavo . . . . . *London*, 1773.
Presented to the Society by Mr. E. Spencer.
See also Musical Literature, No. 118.

247. Concert Room and Orchestra Anecdotes of Music and Musicians, Ancient and Modern. By Thomas Busby, Mus. Doc. Three vols., small octavo; Plates . . . . . *London*, 1825.
Presented to the Society by Mr. R. W. Haynes.

248. Biographie Universelle des Musicians, et Bibliographie Générale de Musique. Par F. J. Fetis. 8 vols., octavo. *Brussels*, 1835–1844.

249. Modern German Music. Reflections and Criticisms. By Henry F. Chorley. 2 vols., small octavo . . . *London*, 1854.
Presented to the Society by the Author.

250. Reminiscences of Handel, &c. (*See* Musical Literature, No. 143.)—Another Copy, wanting the plate of the Cannons Organ and the Music of "The Harmonious Blacksmith."
Presented to the Society by Mr. E. Spencer.

251. Mr. R. Clark's Pamphlet on Handel's Messiah. (*See* Musical Literature, No. 144.)—Another Copy.
Presented to the Society by the Author.

252. Memoirs of the Life, &c. of William Congreve. By Charles Wilson. Portrait. Octavo . . . . . *London*, 1730.

253. An Apology for the Life of Mr. Colley Cibber, Comedian: with an Historical View of the Stage during his own time. Written by Himself. Octavo . . . . . *London*, 1740.

254. An Apology for the Life of Mr. Theo. Cibber, Comedian; being a proper Sequel to the Apology for the Life of Mr. Colley Cibber, Comedian: with an Historical View of the Stage to the Present Year. Supposed to be written by Himself, in the style and manner of the Poet Laureat. Duodecimo . . *Dublin*, 1741.

255. Memoirs of Samuel Foote; with a Collection of his Bon Mots, Anecdotes, and Opinions, and Three of his Dramatic Pieces not published in his Works. By William Cooke. Portrait. 3 vols., small octavo . . . . . *London*, 1805.

256. Letters and Poems by Mr. John Henderson, with Anecdotes of his Life. By John Ireland. Octavo . . . *London*, 1786.

257. Memoirs of the Life and Writings of the Abate Metastasio, in which are incorporated Translations of his Principal Letters. By Charles Burney, Mus. D. Portrait. Three vols., octavo. *London*, 1796.
Presented to the Society by Mr. William Henry Husk.

258. Miscellanies by the Honourable Daines Barrington [including Accounts of the following infant Musicians: Mozart, Charles and Samuel Wesley, Crotch, and Lord Mornington]. Portraits of Mozart, at 7 years of age, and Sir John Wynne, 1553. Quarto. *London*, 1781.

259. Memoirs of Dr. Burney, by his daughter, Madame d'Arblay. Three volumes, octavo . . . . . *London*, 1832.
Two copies; one presented to the Society by Mr. R. W. Haynes.

260. Critical Reflections on Poetry, Painting, and Music, with an Inquiry into the rise and progress of the Theatrical Entertainments of the Ancients. Written in French by the Abbé Dubos. Translated into English by Thomas Nugent, Gent., from the Fifth Edition. Three vols., octavo . . . . . *London*, 1748.
Presented to the Society by Mr. R. W. Haynes.

261. "The Music of Nature; or, an Attempt to prove that what is passionate and pleasing in the Art of Singing, Speaking, and Performing upon Musical Instruments, is derived from the sounds of the Animated World. With curious and interesting Illustrations. By William Gardiner." Octavo . . . *London*, 1832.
Presented to the Society by Mr. R. W. Haynes.

262. Papers upon Literature and Art, by S. Margaret Fuller. Two Parts in one volume, octavo . . . . . *London*, 1846.
Presented to the Society by Mr. R. W. Haynes.

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INDEX TO PRINTED MUSIC.

THE FIGURES REFER TO THE SERIES OF NUMBERS IN THE CATALOGUE AND SUPPLEMENT.

A.

Abeille (L.), 426.
Abel (C. F.), 685.
Abingdon (Earl of), 524.
Abington (Leonard), 859.
Addison (J.), 700.
Agostini (Ludovico), 496.
Agus (Joseph), 687, 876.
Akeroyde (Samuel), 558, 854.
Albert (H. R. H. Prince), 96, 607.
Alberti (Giuseppe Matteo), 868.
Albinoni (Tomasso), 867.
Alcock (Dr. John), 62.
Aldrich (Dr. Henry), 99, 726.
Aldridge (John), 696.
Alessandri (Felice), 394, 395.
Alexander (J.), 688.
Allegri (Gregorio), 771.
Allison (Richard), 35, 36, 37.
Andrè (Anton), 197 to 200.
Andrews (R.), 355.
Androux (Gio. Giacomo), 690.
Anerio (Giov. Francesco), 162.
Animuccia (Gio.), 496.
Anonymous and Miscellaneous, 103, 136, 148, 160, 161, 205, 365, 366, 515 to 519, 535, 555, 556, 557, 559, 568, 584, 585, 586, 598, 614, 709, 709*, 713, 726, 735, 736, 741, 743, 745, 746, 747, 804, 818, 855, 856, 858, 865, 886.
Anstey (Thomas), 107.
Antonelli, 243.
Aranda (Sessa D'), 496.
Archadelt (Jacques), 504.
Ariosti (Attilio), 542, 567, 816.
Arne (Michael), 417, 418, 563, 581.
Arne (Dr. Thomas Augustine), 269, 383 to 388, 417, 418, 563, 564, 565, 566, 581, 582, 583, 613, 671, 685, 806, 815, 855, 859.
Arnold (John), 145.
Arnold (Dr. Samuel), 1, 2, 33, 41, 42, 43, 147, 417, 420, 421, 893.
Arrigoni (Carlo), 541.
Asola (Matteo), 766.
Astorga (Jean Oliver), 875.
Attwood (Thomas), 86, 86*, 100, 158, 417.
Awbery (Rev. John), 536.
Ayrton (Dr. Edmund), 82.
Ayrton (William), 610.

B.

Bach (John Christian), 281, 656, 685, 888.
Bach (John Sebastian), 118, 119, 120, 137, 138, 139, 140, 168, 169, 170, 230, 236, 237, 266, 267, 268, 646 to 655, 708, 750, 751.
Bai (Tommaso), 771.
Baildon (Joseph), 855, 859.
Banks (Ralph), 89.
Banister (H. J.), 694, 695.
Barnett (John), 322.
Barthelemon (F. H.), 278, 411.
Bassani (Giov. Battista), 247, 248.
Bassano (Christopher), 62.
Bates (W.), 417.
Bateson (Thomas), 35, 36, 37.
Battishill (Jonathan), 80, 151, 520, 526, 575, 581.
Becker (C. F.), 705.
Beethoven (Ludwig Van), 183 to 186, 292 to 295, 308, 356, 431, 432, 433, 593, 629 to 633, 636, 640 to 645, 679, 693, 828, 835, 880.
Benevoli (Horatio), 243, 244.
Bennet (John), 35, 36, 37.
Bennett (William Sterndale), 4.
Berton (H.), 430.
Bertoni (Ferdinando), 224.
Bexfield (Dr. Wm. Rd.), 98, 345, 668.
Bickham (George), 560*, 818.
Bierey (Gottlieb Benedictus), 350, 351.
Billington (Elizabeth), 889.
Billington (Thomas), 616.
Bird (W.), 106.
Bird (William Hamilton), 591.
Bishop (Sir Henry Rowley), 23, 140, 158, 358, 385, 452, 524, 525, 831, 860.
Bishop (John), 536, 701, 784.
Blake (Daniel), 265.
Blancks (E.), 35, 36, 37.
Blewitt (John), 477.
Blow (Dr. John), 99, 366, 367, 479, 552, 557, 562, 713, 854.
Boccherini (Luigi), 693, 887.
Boieldieu (Adrien), 452.
Bomtempo (J. D.), 209.
Bond (Capel), 717.
Borghi (Lewis), 877.
Boyce (Dr. William), 26, 38, 39, 40, 67 to 71, 99, 270, 389, 417, 481, 482, 563, 572, 573, 583, 685, 859.

Braham (John), 385, 476.
Brian (Albertus), 99.
Broderip (Robert), 582.
Bruhl (Count de), 887.
Buchan (Patrick), 595.
Budd (George William), 35, 36.
Bull (Dr. John), 35, 36, 105, 801.
Bunting (Edward), 596, 597.
Buononcini (G. A.), 61, 567, 816.
Burghersh (Lord), 94, 95, 463.
Burney (Dr. Charles), 417, 771.
Butts (Thomas), 149.
Byrd (William), 35, 36, 37, 164 to 167, 616, 801.

C.

Callcott (Dr. John Wall), 147, 158, 417, 520, 528, 529, 532, 582.
Campra (Andrè), 249.
Capes (J. M.), 202, 240, 241.
Carey (Henry), 561, 562, 819, 859.
Carissimi (Giacomo), 101, 243, 244.
Carpani (Gio. Ant.), 243.
Carter (Thomas), 417, 418, 582.
Casali (Giov. Battista), 236, 237.
Cavendish (Michael), 35, 36, 37.
Cazzatti (Mauritio), 364.
Cecchelli (Carlo), 243.
Chappell (William), 35, 36, 599, 600.
Cherici (Sebastiano), 364.
Cherubini (Louis), 191, 192, 210, 211, 257, 753, 754, 755, 763, 777, 830.
Child (Dr. William), 51.
Church (John), 558.
Cervetto, jun. (James), 878.
Ciampi (Vincenzo), 395.
Cianchettini (Pio), 538.
Cimarosa (Domenico), 410.
Clari (Gio. Carlo Maria), 101, 608.
Clark (Jeremiah), 99, 366, 367, 558, 559, 713, 726.
Clarke Whitfeld (Dr.), 99, 307, 376, 529, 699.
Clementi (Muzio), 512, 783.
Cobbold (William), 35, 36, 37.
Cocchi (Gioacchino), 395.
Colonna (Giov. Paolo), 364, 761.
Colman (Dr. Charles), 851, 852, 853.
Colman (Edward), 852.
Commer (Francis), 768, 809.
Condell (Henry), 887.
Conforti (Giov. Battista), 496.
Conforto (Nicolo), 395.
Cooke (Dr. Benjamin), 99, 347, 486, 487, 488, 520, 526, 529, 583.
Cooke (Thomas), 477, 839.
Cooper (Joseph Thomas), 656*.
Coperario (John), 801.
Corelli (Arcangelo), 622 to 626, 859.
Corfe (James), 859.
Corfe (Joseph), 34, 66, 527, 612, 719.
Corri (Domenico), 395.
Corri (Haydn), 192.
Corri (Jun.), 477.
Corsi (Giuseppe), 244.
Costa (Michael), 262, 721.
Costellow, 616.
Cotterell (John), 559.
Courteville (Raphael), 558, 854.
Cramer (John Baptist), 158.
Creyghton (Dr. Robert), 99.
Croft (Dr. William), 55 to 59, 100, 366, 367, 480, 562, 713, 728.
Crosthwaite (Rev. John Clarke), 99.
Crotch (Dr. William), 4, 85, 158, 296, 297, 298, 490, 529, 599, 600, 617.
Cutler (William Henry), 718.
Czerny (Carl), 633, 647, 649, 680 to 683.

D.

Danby (John), 527, 528, 529.
David (Felicien), 836.
Davies (Richard), 859.
Davis (Thomas), 859.
Defesch (William), 859.
Denson (R.), 859.
Dering (Richard), 53, 803.
Dibdin (Charles), 417, 418, 476, 576, 581, 582.
Donizetti (Gaetano), 225.
Dowland (John), 35, 36, 37, 801, 844, 845.
Draghi (Giovanni Baptista), 854.
Dumont (H.), 163, 246.
Dupohnt, 692.
Dupuis (Dr. Thomas Sanders), 78, 887.
Durante (Silvestro), 243.

E.

Ebdon (Thomas), 715.
Eccard, 140.
Eccles (John), 553, 558, 559, 562, 814.
Ellerton (John Lodge), 99, 204, 760, 883.
Elsasser (C.), 99.
Elvey (Dr. George J.), 326.
Este (Michael), 35, 36.
Este (Thomas), 35, 36, 37.
Evans (Charles S.), 77, 158.
Eybler (Jos.), 266.

F.

Fabri (Stefano), 243.
Falusi (Michael Angelo), 162.
Farmer (John), 35, 36, 37.
Farmer (Thomas), 854.
Farnaby (Giles), 35, 36, 37.
Farr (Edmund Lacon), 109.
Fawcett (John), 794.
Fedeli (Giuseppe), 869.
Felton (William), 885.
Ferabosco (Alfonso), 504, 801.
Fesca (F. E.), 121.
Festing (Michael Christian), 581, 859.
Fielding, 583.
Finger (Godfrey), 558.
Fink (G. W.), 601.
Fiocco (Pietro Antonio), 242.

Fioravanti (Valentino), 223.
Fischer (John Christian?), 685.
Fisher (J. A.?), 685.
Fladgate (John), 859.
Florido (D.), 243, 244.
Floridus (R.), 243, 244.
Flower (Eliza), 159.
Foggia (Francesco), 243, 244.
Forde (Thomas), 35, 36, 801.
Foulis (John), 859.
Fox (Joseph), 135.
Frescobaldi (Girolamo), 884.

G.

Gabrieli (Andrea), 766, 767.
Galliard (John Ernest), 346, 347, 859.
Galuppi (Baldessaro), 393, 395.
Gamble (John), 848.
Garbett (R.), 352.
Gardell, 581.
Gardiner (William), 99, 308, 356.
Garth (John), 116, 117.
Gasparini (Francesco), 380.
Gates (John), 859.
Gawthorn (Nathaniel), 737.
Giardini (Felice), 581, 685.
Gibbons (Dr. Christopher), 53.
Gibbons (Orlando), 35, 36, 37, 99, 801.
Giffin (Henry), 99.
Gilding, 859.
Giles (Nathaniel), 801.
Gillier, 859.
Giordani (Giuseppe), 411, 570, 581, 582.
Giovanni (Carlo Cesarini), 380.
Giovannoni (Vincenzo), 243.
Glover (William), 340, 341.
Gluck (Christopher), 234, 806, 821, 859.
Goldwin (John), 99.
Goodison (Benjamin), 611.
Gordon (Cosmo), 581.
Goss (John), 108, 158, 728.
Grabu (Lewis), 377.
Graeff (John George?), 691.
Grancini (Michael Angelo), 748.
Granom (Lewis), 859.
Gratiani (Bonifazio), 244.
Graun (Carl Heinrich), 140, 227, 276, 277, 292.
Graves (James), 859.
Greatheed (Rev. Samuel Stephenson), 797.
Green (James), 142.
Greene (Dr. Maurice), 63, 64, 65, 99, 100, 106, 393, 562, 569, 581, 613, 859.
Gretry (Andrè), 414.
Griffin (C. E.), 348.
Guglielmi (Pietro), 395, 411.
Gunn, 859.
Gwilt (Joseph), 505.

H.

H. (A.), 863.
Hague (Charles), 83, 106, 483.
Halèvy (F.), 474.
Hall (Henry), 714.
Hammond (John), 887.
Handel (George Frederic), 1 to 34, 77, 100, 101, 157, 478, 562, 567, 573, 581, 611, 613, 616, 697, 698, 699 to 707, 728, 806, 816, 817, 858, 859.
Harris (Edmund), 174, 175.
Harrison (Samuel), 529, 532.
Hart (Charles), 338.
Hartley, 581.
Haslero (J. L.), 766, 767.
Hasse (Giov. Adolfo), 226, 232, 233, 395.
Havergal (Rev. W. H.), 155.
Hawes (William), 59, 501, 502, 530, 531.
Haydn (Joseph), 101, 157, 176, 216, 217, 236, 237, 283 to 289, 308, 356, 368, 524, 527, 582, 593, 616, 627, 628, 637, 672, 673, 691, 692, 782, 783, 784, 806, 829, 857, 874.
Hayes (Dr. Philip), 74, 536, 616.
Hayes (Dr. William), 73, 99, 390, 478, 485, 536, 820.
Heathcote (E.), 99.
Helmore (Rev. Thomas), 49.
Henshall (Samuel), 194.
Hicks, 562.
Hiller (Ferdinand), 336, 733, 793.
Hilton (John), 35, 36, 37.
Himmel (F. H.), 798, 799.
Hindle (John), 527, 529.
Hine (William), 714.
Hodges (Dr. Edward), 88.
Holcombe (Henry), 581.
Holder (Joseph William?), 158.
Holdroyd (Israel), 739.
Homilius (Godefroi Augustus), 140.
Hook (James), 417, 476, 581, 582.
Hooper (Edmund), 35, 36, 37, 501.
Hopkins (Edward John), 35, 36, 99.
Hopkins (John Larkin), 93.
Horn (Charles Edward), 339.
Horsley (Charles Edward), 342, 725.
Horsley (William), 35, 36, 106, 158, 166, 369, 514, 520, 529, 532.
Howard (Dr. Samuel), 75, 563, 581, 707, 859.
Hull (D.), 372.
Hullah (John), 154.
Hummel (Johann Nepomuk), 187 to 190, 258, 258*, 259.
Hyde (Frederick Augustus), 589.

I, J.

Jackson, of Exeter (William), 77, 81, 551, 577 to 582.
Jackson, of Masham (William), 343.
Jacob (Benjamin), 152, 527, 654.
Jebb (Rev. John), 46.
Ingham (James), 111.
Inzenga (Angelo), 215.
Johnson (Edward), 35, 36, 37.
Johnson (Robert), 801.
Jolly (J.), 158.

Jomelli (Nicolo), 172, 221, 274, 275, 395, 616, 762.
Jones (Edward), 590.
Jones (Robert), 801.
Jowett (Rev. Joseph), 727.
Jozzi (Giuseppe), 891.
Just (J. A.), 890.

K.

Kearns (W. H.), 289.
Kelly (Earl of), 685.
Kelly (Michael), 476, 528.
Kemp (George), 266.
Kendersley (Robert), 801.
Kent (James), 66.
Kilner (Thomas), 110.
King (M. P.), 300, 301, 506, 520, 529.
Kirbye (George), 35, 36, 37.
Klein (Bernard), 314, 789, 808.
Knibb (Thomas), 146.
Koslovsky (Joseph), 208.
Kozeluch (Leopold), 593, 806.
Kreutzer (Conradin), 840, 841, 842.
Krommer, 693.
Krumpholtz (J. B.), 898, 899.

L.

Lake (George), 344.
Lampe (John Frederick), 382, 562, 563, 819, 859.
Lampugnani (Giov. Battista), 393, 395.
Laniere (Nicholas), 852, 853.
Lanza (Gesualdo), 195, 196.
Lanza (Giuseppe), 764.
Lasso (Orlando di), 496, 766, 767.
Latrobe (Christian Ignatius), 370, 371, 720, 730.
Lawes (Henry), 529, 554, 712, 851, 852, 853.
Lawes (William), 712, 852, 853.
Layole (Francesco), 504.
Lee (Alexander), 477.
Leighton (Sir William), 801.
Le Jeune (A.), 193.
Le Jeune (Claude), 133.
Lennard (Mrs. Barrett), 374.
Lenton (John), 854.
Leo (Leonardo), 101.
Leslie (Henry), 97, 796.
Le Sueur (Jean François), 229, 305, 306, 756, 776.
Leveridge (Richard), 558, 559, 560, 562, 859.
Light, 581.
Lindpaintner (Peter Von), 795.
Linley (Thomas), 417, 574, 577, 583.
Linley (William), 158, 583.
Linwood (Mary), 337.
Locatelli (Pietro), 894, 895.
Locke (Matthew), 53, 353, 374*, 375, 376, 562.
Loder (E. J.), 375.
Loewe (Carl), 315, 316.
Lotti (Antonio), 766, 767.
Lowe (Edward), 47, 711.
Long (Samuel?), 581.
Lucas (Charles), 4, 432.
Lully (Jean Baptist), 810, 811.
Lupo (Thomas), 801.
Luther (Martin), 99, 131, 140.
Lyon (Robert H.), 99.

M.

Macedonio di Mutio (Gio. Vincenzo), 364.
Macfarren (Geo. Alex.), 4, 35, 36, 37, 165, 167, 475, 599, 600, 836*.
Marcello (Benedetto), 113 to 117.
Marciani (Gio.), 243, 244.
Marenzio (Luca), 497, 498.
Marini (Carlo), 867.
Markordt (L.), 685.
Marschner (Heinrich), 459*.
Martini (Gian. Battista), 537, 538, 887.
Marx (Dr. Adolph Bernard), 791, 792.
Mascitti (Michele), 613.
Mattheson (J.), 670.
Mazzinghi (Joseph), 181, 417, 476.
Mazzocchi (Virgilio), 243.
Mehul (Etienne), 302, 303, 693, 829.
Mendelssohn-Bartholdy (Felix), 4, 92, 102, 123 to 130, 260, 261, 328 to 335, 359, 360, 464 to 473, 493, 494, 495, 606, 634, 635, 684, 728, 729, 778, 779, 881, 882.
Merbecke (John), 710.
Meyerbeer (Giacomo), 460, 461, 462, 734, 832.
Mezzalancia (Filippo), 243.
Milton (John), 801.
Mirecki (Francesco), 114, 115.
Misliwecek, 685.
Molique (Bernard), 759.
Monk (Edwin Geo.), 539, 540.
Monro, 859.
Monsigny, 417.
Monzàni, 691.
Morgan, 558.
Morley (Thomas), 35, 36, 37, 500 to 503, 562, 838.
Mornington (Earl of), 523, 728.
Moscheles (Ignace), 4, 861.
Mosel (J. F. Von), 8.
Motett Society, 112.
Mozart (W. A.), 4, 6, 7, 101, 157, 173, 177, 178, 179, 206, 207, 231, 236, 237, 250 to 256, 308, 354, 355, 356, 396 to 409, 629, 638, 639, 656*, 691, 692, 702, 772 to 775, 806, 825, 826, 827, 879, 892.
Moze, 740.
Mudie (T. M.), 4.
Musical Antiquarian Society, 35, 36.

N.

Nares (Dr. James), 76, 77, 583.
Naumann (Giov. Amadeo), 174, 175, 345*.

Neukomm (The Chevalier Sigismond), 310, 311, 361, 362, 363, 744, 787, 788.
Nixon (Henry G.), 201.
Nola (Gio. Domenico di), 504.
Norris, 685.
Novello (Vincent), 40, 54, 58, 70, 106, 156, 157, 158, 163, 176, 177, 183, 186, 188, 189, 207, 217, 231, 236, 237, 238, 239, 240, 241, 263, 264, 285, 318, 357, 539, 666.

O.

Oliphant (Thomas), 50.
Onslow (George), 693.
Osiander, 140.
Oswald (Heinrich Sigismund?), 581, 859.
Ouseley (Rev. Sir Fred. A. G.), 722.

P.

Pack (Colonel), 558.
Paddon (James), 81.
Padovano (Annibale), 496.
Paer (Ferdinand), 435, 436, 437, 545.
Paesiello (Giovanni), 415, 427, 527, 582.
Page (John), 44, 151.
Pagliardi (Gio. Maria), 244.
Palestrina (Gio. Pier Luigi), 162, 240, 241, 364, 726, 766, 767, 769, 771.
Paradies (Pietro Domenico), 395.
Pearson (Martin), 801.
Pecci (Tomaso), 496.
Pepusch (Dr. John Christopher), 381, 622, 843, 859.
Perez (David), 212, 236, 237.
Pergolesi (Giovanni Battista), 213, 222, 611.
Perry (George), 99, 312, 313.
Pettet (Alfred), 158.
Philidor (Andrè), 417, 489.
Philipps (Peter), 770.
Phillips (Henry), 618.
Piccini (Nicola), 395, 822, 823.
Pierson (Henry Hugh), 344*, 800.
Pilkington (Francis), 801.
Pitoni (J. O.), 766.
Pittman (Josiah), 892.
Playford (John), 134, 135, 548, 549, 804.
Pleyel (Ignace), 527, 593.
Plowden (Mrs. F.), 477.
Porpora (Nicola), 171, 817, 870.
Porta (Francesco della), 245.
Porter (Samuel), 72.
Pratt (John), 101.
Prelleur (P.), 738, 740.
Pring (Joseph), 84.
Proske (Carl), 766.
Pugnani (Gaetano), 395, 685.
Purcell (Daniel), 558, 559, 562.
Purcell (Henry), 35, 36, 37, 54, 100, 366, 367, 378, 379, 478, 550, 551, 557, 558, 562, 583, 611, 612, 620, 713, 728, 812, 813, 814, 815, 833, 850, 854, 859.
Purcell (Thomas), 100.
Putti, 859.
Pye (Kellow J.), 99.

Q.

Quarles (Charles), 611.

R.

Raimondi (P.), 218.
Rauzzini (Vincenzo), 846, 847.
Rawthmell, 859.
Reading (John), 60, 536.
Reeve (W.), 422, 423, 476.
Reggio (Pietro), 849.
Ricci (F. P.), 235, 236, 237.
Ricciotti, 685.
Richter (Carl Gottlieb?), 685.
Ries (Ferdinand), 309, 785, 786.
Righini (Vincenzo), 291, 424.
Rimbault (Dr. E. F.), 4, 35, 36, 43, 45, 47, 58, 164, 375.
Rinck (Christopher Heinrich), 185, 657 to 665.
Rippon (J.), 327.
Rodwell (Geo. Herbert), 373.
Rogers (Dr. Benjamin), 53, 726.
Rogers (Sir John Leman), 99.
Rolle (Johann Heinrich), 282, 781.
Romano (Alessandro), 496.
Romberg (Andreas), 106, 122, 228, 349, 491, 693, 834.
Romberg (Bernard), 693.
Roner (Andrew), 141.
Rore (Cipriano di), 504.
Rosseau (Friedrich), 689.
Rosselli (Agrippino), 544.
Rossini (Gioacchino), 219, 220, 304, 438 to 450, 452, 693, 765, 805.
Rousseau (J. J.), 417, 603.
Rovedino (G.), 604.
Rovedino (Tomaso), 492, 546, 547.
Rush, 417, 685.
Russell (D.), 602.
Russell (William), 299.

S.

S. (R.), 864.
Sacchini (Antonio), 395, 411, 412, 413, 425, 527.
Saffrey (Osmond), 533.
St. German (Comte de), 859.
Sale (John Bernard), 153.
Salomon (P. J.), 417.
Salzilli (Crescentio), 364.
Sarti (Giuseppe), 611, 674, 824.
Savioni (Marco), 244.
Saville (Jeremy), 852.
Scaletta (Orazio), 364.
Scarlatti (Domenico), 669.
Schak (Benedetto), 173.
Schneider (Friedrich), 323, 324, 325, 790.
Schop (Johann?), 140.
Schuback (Jacob), 279, 280.
Shaw (Thomas, Jun.), 417, 476, 686.

Shell (Thomas), 150.
Shield (William), 158, 417, 418, 419, 582, 587, 588, 589.
Shore (William), 503.
Smart (Sir George), 4, 35, 36.
Smart (Henry), 4, 91.
Smee (Frederick), 99.
Smegergill (William), 852.
Smith (B.), 738.
Smith (Charles), 158.
Smith (J.), 583.
Smith (Dr. John), 90.
Smith (John Christopher), 272, 381, 392, 685.
Smith (John Stafford), 79, 520, 583, 608, 609.
Smith (R. A.), 594.
Spofforth (Reginald), 529, 530, 531.
Spohr (Louis), 317 to 321, 357, 458, 459, 694, 695, 757, 758.
Spohr (Ferdinand), 317.
Spontini (Gaspard), 434.
Spontone (Bartolomeo), 496.
Stadler (Maximilian), 290.
Stamitz (Carl?), 685.
Stanley (John), 273, 543, 859.
Steffani (Agostino), 527, 611.
Steggall (Dr. Charles), 724.
Steibelt (D.), 675 to 678.
Stephanis (Gaetano de), 749.
Stephens (Dr. John), 69.
Stevens (Richard John Samuel), 520, 527, 528, 529, 583, 806.
Stevenson (Dr. Sir John), 87, 860.
Stewart (Dr. Robert P.), 837.
Stimpson (James), 668*.
Storace (Stephen), 417, 527.
Street (Josiah), 143.

T.

Tailour (Robert), 132.
Tallis (Thomas), 50.
Tartaglino (Hippolito), 504.
Tartini (Giuseppe), 621.
Taylor (Edward), 35, 36, 289, 499, 615.
Taylor (James), 859.
Taylor (Richard), 581.
Terradellas (Domenico), 395.
Terry (J. T.), 99.
Tessarini (Carlo), 871, 872, 873.
Thomson (George), 593.
Thomson (W.), 592.
Thopul (Timolphus), 801.
Tiburtino (Giuliano), 496.
Tomkins (Thomas), 52.
Trabaci (Giov. Maria), 162.
Travers (John), 99, 144, 562, 571.
Travers (T. F.), 104.
Tremain, 581.
Tricarico (Giuseppe), 244.
Turle (James), 35, 36, 615, 732.
Turnbull (John), 595.
Turner (Dr. William), 854.
Turner (?), 859.

V.

Valente Cieco (Antonio), 364.
Valentini (Carlo), 243.
Van Bree (J. B.), 203.
Vanbrughe, 819.
Vanhall (Johann), 616.
Vannerelli (Francesco), 243.
Vannini (Bernado), 243.
Vento (Matteo?), 395.
Veracini (Antonio), 866.
Verhulst (J. J. H.), 780.
Victoria (Tommaso Ludovico di), 766.
Vincent (R.), 859.
Visconti (Gasparo), 867.
Vito (Padre), 214.
Vivaldi (Antonio), 613, 685.
Vogler (Abbé), 180, 619.

W.

Wade (J. Augustine), 599, 600.
Walmisley (Thomas Attwood), 86*, 99, 182, 484.
Walmisley (Thomas Forbes), 158, 506, 534, 605, 807.
Walond (William), 771.
Ward (John), 801.
Warren (Joseph), 35, 36, 293, 731.
Warren (Thomas), 508 to 511.
Webb (Rev. Richard), 506, 507.
Webb (William), 851, 852, 853.
Webbe (Samuel), 236, 237, 520, 521, 522, 529, 589, 716.
Webbe, Jun. (Samuel), 236, 237, 513, 529.
Webber, 859.
Weber (Carl Maria Von), 182, 455, 456, 457, 693, 752.
Weelkes (Thomas), 35, 36, 37, 801.
Weichsel (Elizabeth), 889.
Weiss (C.), 896.
Weiss (W. H.), 182.
Weldon (John), 99, 562, 713, 771.
Wesley (Robert Glenn), 729.
Wesley (Samuel), 158, 236, 237, 583.
Wesley (Dr. Samuel Sebastian), 667, 723.
West (Benjamin), 742.
Westmoreland (Earl of), 94, 95, 463.
Whitaker (John), 862.
Wilbye (John), 35, 36, 37, 801.
Wilson (Dr. John), 801, 851, 852, 853.
Winter (Peter), 427, 428, 429, 692.
Wise (Michael), 99.
Wiseman (Carlo), 897.
Worgan (Dr. John), 271, 859.
Wustrow (A. F.), 210.

Z.

Zingarelli (Nicolo), 452.
Zoilo (Annibale), 496.
Zumsteeg (J. R.), 416.

INDEX TO MANUSCRIPT MUSIC.

THE FIGURES REFER TO THE SERIES OF NUMBERS IN THE CATALOGUE AND SUPPLEMENT.

A.

Adams (Thomas), 24.
Alberti (Domenico), 111.
Aldrich (Dr. Henry), 21, 112.
Allegri (Giov. Battista), 55.
Allegri (Gregorio), 112.
Anerio (Felice), 95, 97.
Anerio (Giov. Francisco), 86.
Anfossi (Pasquale), 87, 88, 89.
Anonymous, 26, 27, 46, 53, 54, 55, 65, 95, 100, 101, 102, 109, 110, 112, 122, 132, 133.
Antoniotto (Giorgio), 112.
Arne (Dr. Thomas Augustine), 112.
Arnold (Dr. Samuel), 17, 112.
Aylward (Dr. Theodore), 112.

B.

Bach (J. C.?), 112.
Bach (John Sebastian), 158.
Bacusius (Hippolitus), 156.
Baildon (Joseph), 112.
Banister (John), 102.
Barsanti (Francesco), 98.
Bartolini (Orindio), 95.
Bassani (Giov. Battista), 102.
Bassano (Giovanni), 97.
Bassano (Hieronymo), 114.
Battistini (Giacomo), 55, 56.
Beauford (William), 160.
Beethoven (Ludwig Van), 119.
Beni, 55.
Bertani (Lelio), 95.
Bertoni (Ferdinando?), 111, 112.
Bianchi (Francesco), 92.
Bierey (G. B.?), 93.
Bird (William), 45, 46, 102, 112, 130, 156.
Bisso (Matteo), 74, 75.
Bizzarri (Pietro), 71.
Blow (Dr. John), 104, 112, 130, 131.
Bona (Valerio), 95.
Boni, 55.
Bononcini (Giovanni), 100.
Borri (Giov. Battista), 28.
Boyce (Dr. William), 21, 31, 83, 84, 112, 151, 157.
Boys (William), 114.
Brade, 114.
Brassetti, 56.
Brunian, 32.
Bull (Dr. John), 112.

C.

Cadeac, 137.
Caldara (Antonio), 29, 101.
Campelli (Carlo), 68.
Cane (Carlo Francisco), 66.
Cardinalino (Giuseppe), 55.
Carissimi (Giacomo), 21, 66.
Carmarthen (Marquis of), 112.
Carpari (Gaetano), 54.
Cavaccio (Giovanni), 95.
Cherici (Sebastiano?), 55.
Cherubini (Louis), 63.
Childe (Dr. William), 112.
Ciampi (Vincenzo), 111.
Cimarosa (Domenico), 94.
Clari (Carlo), 112.
Clark (Jeremiah), 102, 103, 112.
Clemens non Papa, 112, 156.
Cobbold (William), 95.
Cocchi (Gioacchino?), 111.
Colonna (Giov. Paolo), 30, 31, 59.
Converso (Geronimo), 95.
Cooke (Dr. Benjamin), 112, 155.
Cooke (Henry), 112.
Coperario (Giovanni), 114.
Corelli (Arcangelo), 112.
Cornish, Jun. (William), 112.
Costa (Michael), 124, 125.
Creyghton (Dr. Robert), 25.
Criquillon (Thomas), 156.
Croce (Giovanni), 95, 97.
Croft (Dr. William), 19, 21, 100, 102, 131.

D.

D'Astorga (Emanuel, Baron), 108, 136, 150.
De Castro (I.), 133.
Deering (Richard), 95, 114.
Defesch (William), 112.
Dentici (Fabrizio), 95.
Des Pres (Josquin), 133.
D'Eve, 55, 56.
Dittersdorff (Carl), 143.
Donato (Baldessare), 95.
Draghi (Giovanni Baptista), 103.

E.

Ebdon (Thomas), 112.
Eccles (John), 112.
Eremita (Giulio), 95.
Este (Michael), 95.

F.

Fago (Nicola), 51, 52.
Faignient (Noe), 95.
Farina (Francesco), 95.
Fayrfax (Dr. Robert), 45.
Felici (Bartolomeo), 76.
Felis (Stefano), 95.
Feretti (Giovanni), 95.
Ferra (Simon), 57.
Ferrabosco (Alfonso), 95, 156.
Ferrabosco (Alfonso, Jun.), 114.
Filiciani (Andrea), 95.
Fiocco, Sen., 55, 56.
Forde (Thomas), 112, 114.

G.

G. (F.), 55.
Gabelius (S.), 156.
Gabrielli (Domenico), 55.
Galuppi (Baldessaro), 62, 111.
Gascoyne, 57.
Gasparini (Francesco), 54, 150.
Gastoldi (Gio. Giacomo), 95, 99, 144.
Geminiani (Francesco), 112.
Gibbons (Orlando), 95, 97, 112.
Giordano (C), 154.
Giovanelli (Ruggiero), 137.
Goldwin (John), 112.
Goodsón (Richard?), 112.
Graun (Carl Heinrich), 149.
Greene (Dr. Maurice), 21, 56, 105, 112, 151.
Grua (Carlo), 102.
Guglielmi (Pietro Carlo), 77, 78.

H.

Hall (Henry), 112.
Handel (G. F.), 1 to 17, 56, 100, 111, 112, 124, 125 to 129, 150, 151, 157.
Handl (Jacobus), 137.
Hasse (Giov. Adolfo), 61, 72, 111, 154.
Haydn (Joseph), 119, 141.
Hayes (Dr. William), 112.
Henley (Phocion), 112.
Henry VIII. (King), 112.
Howard (Dr. Samuel), 22, 112.
Humphrys (Pelham), 130.

I, J.

Jacquet, 57.
Jackson (John), 25.
Jackson (William), 21, 23, 112.
Jam (Maistre), 57.
Jenkins (John), 114, 115.
Ilsice (Dr.), 112.
Johnson (Edward), 45, 95.
Jomelli (Nicolo), 37, 69, 70, 138, 152, 153.

K.

Kelleri, 112.
Kelway (Joseph), 112.
Kent (James), 21.
King (Charles), 112.
King (Robert), 109.
Kirbye (George), 95.
Koninck (Servaas de), 55.

L.

Lamb (Benjamin?), 109.
Lanciani (Flavio Carlo), 67.
Lasher (Father Joshua), 25.
Lasso (Orlando di), 44, 95, 112, 137, 156.
Legrenzi (Giovanni), 58.
Le Jeune (Claude), 137, 144.
Lichfield (Henry), 95.
Linley (Thomas), 112.
Locke (Matthew), 116, 130.
Lotti (Antonio), 55, 100.
Lupi (Edvardi), 35, 54.

M.

Macque (Giovanni di), 95.
Marcello (Benedetto), 100, 150.
Marenzio (Luca), 95, 96, 99, 101, 137.
Martini (Padre San), 50.
Mehul (Etienne), 120.
Meldert (Leonardo), 95.
Melle (Rinaldo del), 95.
Mendelssohn-Bartholdy (Felix), 64.
Mico (Richard), 113.
Monte (Filippo di), 95, 137, 156.
Monteverde (Claudio), 95.
Morley (Thomas), 95, 97, 101, 102, 145.
Mornington (the Earl of), 21.
Mortaro (Antonio), 95.
Mouton (Jean), 57.
Mozart (W. A.), 119, 121.
Mundy (John?), 45.

N.

Nanino (Giov. Maria), 95.
Nares (Dr. James), 21, 112.
Negri (Domenico Francesco?), 33.
Nenna (Pomponio), 95.
Nicholson (Richard), 114.
Norris (Thomas), 112.

O.

Obrecht (Jacob), 133.
Overend (Marmaduke), 112.

P.

Paisiello (Giovanni), 73.
Palestrina (Giov. Pier Luigi di), 42, 43, 95, 100, 101, 102, 133, 137, 156.
Pallavicino (Benedetto), 95.
Parsley, 45.

Parsons (Robert), 45.
Pepusch (Dr. J. C.), 112, 117, 118.
Perez (David), 112.
Pergolesi (Giov. Battista), 23, 38, 39, 60.
Pevernage (Andrea), 95.
Philips (Peter), 95, 137, 144, 156.
Piccini (Nicola), 79.
Polaroli, 51, 55.
Porpora (Nicolo), 112.
Porta (Constanza), 102.
Prætorius (Jeronimus), 137.
Predieri (Luca Antonio), 56.
Purcell (Daniel), 140.
Purcell (Henry), 18, 21, 102, 109, 112, 130, 131, 139, 146, 147, 148, 157.

Q.

Quintiani (Lucretio), 95.

R.

Ravenscroft (Thomas), 112.
Reynolds (John), 112.
Rogers (Dr. Benjamin), 99, 112.
Rolle (Johann Heinrich?), 34.
Romberg (Andreas), 119.
Romberg (Bernard), 119.
Rootsey (S.), 123.
Rosingrave (Jun.), 56.

S.

Sacchini (Antonio), 112.
Sala (Contessa di), 99.
Salieri (Antonio), 90, 91.
Sances (Giov. Felice), 102.
Sarti (Giuseppe), 86.
Savage, 112.
Scaletta (Orazio), 95.
Scarlatti (Alessandro), 55, 150.
Scarlatti (Domenico), 112, 150, 151.
Schweizer, 142.
Sellitti (Giuseppe), 85.
Shepheard (John), 45.
Shield (William), 112.
Smith (John Stafford), 112, 159.
Spohr (Louis), 81, 82, 119.
Stanley (John), 80.
Steffani (Agostino), 47, 48, 49, 56, 101, 102, 106, 107, 112.
Stephan (J.), 144.
Stradella (Alessandro), 101.
Striggio (Alessandro), 95, 156.
Sweeling (M. J. P.), 144.

T.

Tallis (Thomas), 45, 130, 156.
Taverner (John), 45.
Travers (John), 21, 112.
Tudway (Dr. Thomas), 20.
Turges (Edmund), 112.
Turner (Dr. William), 130.
Tye (Dr. Christopher), 112.

U, V.

Urio (P.), 55.
Vecchi (Orazio), 95, 97, 144.
Venoza (Prince of), 98.
Venturi (Stefano), 95.
Verdonck (Cornelius), 95.
Vespa (Giovanni), 156.
Viadana (Ludovico), 97.
Vignati (Giuseppe), 55.
Vinci (Leonardo), 154.
Viola (Alphonso della), 57.
Vittoria (Ludovico), 45, 156.
Vivaldi (Antonio), 55.
Vogler (Abbé), 133.

W.

Webbe (Samuel), 23.
Weelkes (Thomas), 95.
Weigl, 120.
Weldon (John), 131.
Wesley (Samuel), 112.
White (Robert), 45, 156.
Wilbye (John), 95.
Willaert (Adrian), 57.
Winter (Peter), 40, 41, 119.
Wise (Michael), 130, 131.
Woods, 45.

Z.

Zalamela (P.), 156.
Ziani (Marco Antonio), 51.

INDEX TO MUSICAL LITERATURE.

THE FIGURES REFER TO THE SERIES OF NUMBERS IN THE CATALOGUE AND SUPPLEMENT.

A.

Adolphus (John), 154.
Aijguino (Padre), 2.
Albrechtsberger (J. G.), 35.
Anonymous, 20, 21, 71, 105, 127, 135, 163, 180, 191, 192, 220, 225, 236, 238, 240, 275, 276, 287, 295, 321, 333 to 336.
Antoniotto (Giorgio), 22, 23.
Aprile (G.), 77, 78.
Asioli (Bonifazio), 36, 37, 38, 79, 91, 101.
Avison (Charles), 29.
A'Wood (Anthony), 242.

B.

B. (T.), 287.
Bach (John Sebastian), 146, 147.
Baker (David Erskine), 316.
Bannister (John), 154.
Barrington (Hon. Daines), 258.
Basler (C.), 70.
Bayly (Dr. Anselm), 165, 166.
Beauford (William). *See* MS. Music, No. 160.
Beche, 80.
Becker (Carl Ferdinand), 132.
Beethoven (Ludwig Van), 54, 155.
Belfour (John), 162.
Bellamy (Thomas Ludford), 170.
Benedict (Jules), 156.
Berti (Lorenzo), 58.
Berton (Henry Montan), 56, 57.
Beyle, 151.
Biddulph (Rev. T. T.) *See* Printed Music, No. 88.
Bingley (William), 136.
Bliss (Rev. Dr. Philip), 242.
Bombet (L. A. C.), 151.
Bremner (Robert), 228.
Brown (Dr.), 158.
Bunn (Alfred), 193.
Bunting (Edward). *See* Printed Music, No. 597.
Burge (William), 183.
Burgh (A.), 134.
Burney (Dr. Charles), 112, 118, 119, 123, 124, 244, 246, 257, 259.
Busby (Dr. Thomas), 113, 213, 214, 247.
Butler (Charles), 9.

C.

Callcott (Dr. John Wall), 45.
Campagnoli (B.), 99.
Caffaro, 80.
Calvert (John), 269.
Carleton (Rev. George), 266.
Catel, 63.
Cathedral Commissioners, 306.
Chappell (William). *See* Printed Music, Nos. 599, 600.
Cherubini (L.), 59.
Chetwood (W. R.), 311.
Chorley (Henry F.), 139, 249.
Choron (Alexandre), 33, 35, 43.
Cibber (Colley), 253.
Cibber (Theophilus), 254, 323.
Clark (Richard), 143, 144, 160, 168, 216, 250, 251, 264.
Clementi (Muzio), 92, 93.
Clifford (Rev. James), 265.
Collier (Joel), 120.
Colman (George, Senior & Jun.), 149.
Congreve (William), 252.
Cooke (Geo. Fred.), 150.
Cooke (William), 255.
Crosse (John), 126.
Crotch (Dr. William), 46, 129, 258.
Czerny (Carl), 67, 68, 97, 98.

D.

D'Arblay (Madame), 259.
D'Avenant (Sir William), 186.
Davies (Rev. Nathaniel), 302.
De la Fond (John Francis), 227.
Della Gatta (Marco), 31.
De Momigny, 230.
Dibdin (Charles), 171.
Dibdin (Thomas), 153, 171.
Dowland (John), 7.
Dryden (John), 285.
Dubos (Abbé), 260.
Dubourg (George), 239.
Dunlap (William), 150, 189.
Durante (Francesco), 80.

E.

Eastcott (Rev. Richard), 245.
Ebers (John), 188.
Egerton, 320.
Ellway (Thomas), 164.
Emett (J. G.), 89.
English Stage, 190, 192, 314 to 324.
Eximeno (Antonio), 116.

F.

Fanshawe (Sir Richard), 277.
Fetis (Francis James), 54, 64, 65, 66, 95, 122, 232, 248.
Filmer (Dr. Edward), 310.
Flatman (Thomas), 280, 281.
Flaxman (Charles), 89.
Fletcher (Thomas), 283.
Flowers (Geo. French), 70.
Fontana (Bartolomeo), 73.
Foote (Samuel), 255.
Forde (William), 86, 87, 107.
Forkel (J. N.), 146, 147.
Forster (Emanuel Aloys), 50.
Fuller (S. Margaret), 262.
Fux (John Joseph), 14, 39.

G.

Galilei (Vincentio), 4.
Galliard (John Ernest), 74.
Gardiner (William), 151, 261.
Gascoigne (George), 309.
Geminiani (Francesco), 18.
Genest, 190.
Gentleman (Francis), 324.
Ginguéne (Framery), 230.
Godbe (Samuel), 34.
Goodall (Charles), 282.
Goodban (T.), 108.
Goss (John), 55.
Graham (G. F.), 60.
Gwilt (Joseph), 61.

H.

H. (M.), 330.
Hamel, 237.
Hamilton (J. A.), 59, 68, 208, 209, 210.
Handel (G. F.), 140 to 145, 250.
Hasse (Giovanni Adolfo), 80.
Hawkins (Sir John), 110, 111, 243.
Hawkins (John Sidney), 231.
Haydn (Joseph), 151.
Hayley (William), 293.
Heck (John Casper), 39.
Helmore (Rev. Thomas), 232.
Henderson (John), 256.
Higgins (W. Mullinger), 106.
Hobler (J. Paul), 270.
Hogarth (George), 121, 133.
Holder (Dr. William), 16, 16*.
Holmes (Edward), 130, 148.
Hone (William), 307.
Horncastle (James Henry), 85.
Hummel (J. N.), 96.

I, J.

Jackson (William), 159.
Jebb (Rev. John), 181, 182.
Imbimbo (E.), 81.
Jones (Rev. James), 72.
Ireland (John), 256.
Irving (Washington), 326.
Jue (Edouard), 75.

K.

Keeble (John), 30.
Keller (Godfrey), 16*.
Kelly (Michael), 152.
King (M. P.), 41.
Kollmann (A. F. C.), 47, 48.

L.

Lampe (John Frederick), 17.
Laneham (Robert), 308.
Langbain, 314.
Lanza (Gesualdo), 83.
La Trobe (John Antes), 300.
Law (William), 312.
Lemoine (Henry), 319.
Lemoine (Henri), 62.
Leo (Leonardo), 80.
Levesque, 80.
Lind (Jenny), 193, 325.
Logier (J. B.), 94.
London Sacred Harmonic Society, 224.
Lysons (Rev. Daniel), 125.

M.

Mace (Thomas), 114, 115.
Macfarren (George Alexander), 299.
Mainwaring, 141.
Mainzer (Joseph), 69, 76, 205.
Malcolm (Alexander), 15.
Marpourg, 42, 90.
Marshall (Dr. William), 329.
Martini (Giovanni), 88.
Martini (Padre), 28, 109.
Marx (Dr. Adolph Bernard), 234, 235.
Mathews (C. J.), 194.
Mazzoni, 80.
Meibomeus (Marcus), 9.*
Mendelssohn Bartholdy (Felix), 156.
Merrick (Arnold), 35.
Metastasio (Pietro), 257, 292.
Morley (Thomas), 5 to 8.
Mornington (Lord), 258.
Moscheles (Ignace), 155.
Mottley (John), 315.

Mozart (W. A.), 34, 148, 151, 218, 258, 332.
Mozeen (Thomas), 288, 289, 290.
Musical Periodicals, 195 to 207.

N.

Nathan (J.), 51.
Naumberger (C. G.), 22.
Nava (Antonio), 102.
North (Hon. Roger), 117.
Notes and Queries, 328.
Nugent (Thomas), 260.

O.

Oliphant (Thomas), 169, 217.
Ornithoparcus (Andreas), 7.

P.

Parke (W. T.), 138.
Parry (John), 128, 174, 176.
Peake (R. B.), 149.
Pearce (Dr. Thomas), 167, 268.
Percy (Thomas), Bishop of Dromore, 172.
Percy Society's Publications, 172*.
Perez (David), 80.
Periodicals (Musical), 195 to 207.
Phillips (Katherine), 278.
Playford (John), 11, 12, 13.
Pordage (Rev. Edward), 267.
Porpora (Nicola), 80.
Pring (Dr. Joseph), 301.
Ptolemy (Claudius), 226.

R.

Rameau, 24, 25.
Reed (Isaac), 317.
Reicha (Antoine), 67, 233.
Reichardt (Johann Friedrich), 327.
Rimbault (Dr. E. F.), 117, 263, 272, 274.
Rinck (Ch. H.), 49.
Rodwell (George Herbert), 53.
Rootsey (S.) *See* MS. Music, No. 123.
Roscoe (William), 326.
Rousseau (Jean Jacques), 26.

S.

S. (G.), 241.
Sacred Harmonic Society, 221, 222, 223.
Sala (Nicolo), 32, 33.
Salmon (Thomas), 157, 157*.
Santini (Abbé), 331.
Scarlatti (Domenico), 80.
Schilling (Gustav.), 137.
Schindler (A.), 155.
Schneider (F.), 52, 89.
Sheridan (Richard Brinsley), 295.
Shield (William), 40.
Smith (John Christopher), 142.
Smyth (Rev. C. J.), 231.
Simpson (Christopher), 10, 100.
Spark (William), 303, 304.
Sreeve (John), 19.
Stassoff (Wladimir), 331.
Steele (Joshua), 215.

T.

Tans'ur (William), 27, 44.
Tate (Nahum), 284.
Taylor (Edward), 131.
Testori (Carlo Giovanni), 229.
Tosi (Pier Francesco), 20, 74.
Townsend (Horatio), 140.
Trydell (Rev. John), 104.
Turk (D. G.), 22.
Turner (John), 84.
Turner (William), 103.

V.

Veal (George), 120.
Victor (Benjamin), 318.

W.

Walker (Joseph Cooper), 187.
Wallis (Dr. John), 226.
Warren (Joseph), 211, 212.
Warton (Dr. Thomas), 271.
Wehrmann (Augustus), 234, 235.
Wesley (Charles), 246, 258.
Wesley (Samuel), 258.
Wesley (Dr. S. S.), 184, 395.
Wewitzer (Ralph), 322.
Whincop (Thomas), 315.
Whistling (C. F.), 219.
Whiston (Rev. Robert), 185.
Wild (Dr. R.), 279.
Wilkes (Thomas), 313.
Wilson (Charles), 252.
Wilson (George), 294.
Wilson (John), 262.
Winstanley (John), 286.
Winter (Peter), 82.
Wood (Anthony A'), 242.
Words of Performances, 173 to 179, 222, 295 to 299.
Wright (Thomas), 273.

Y.

Yriarte (Don Tomaso de), 161, 162.

Z.

Zacconi (Ludovico), 3.
Zarlino (Gioseffo), 1.
Zeno (Apostolo), 291.

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